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ArtistSearch

Providing information to Montana's arts community

January / February 1996

PLEASE RETURN

Montana's Wally McRae to Serve on National Council

President Clinton recently nominated cowboy poet Wallace McRae to the National Council on the Arts. The National Council is an advisory board that reviews and makes recommendations on grants awarded by the National Endowment for the Arts (NEA). The nomination has moved to the Senate for confirmation, a process that has started rumors flying in McRae's hometown of Forsyth. "The FBI is asking questions about me so you can imagine how that looks to people in a small town," exclaims McRae.

McRae is a third-generation Montana rancher. He runs the Rocker Six Cattle Co. ranch on Rosebud Creek south of Forsyth, and he describes himself first and foremost as "a rancher — livestock rancher. That's what I do." He concedes that the title of cowboy poet would be second.

In fact, McRae is regarded as one of the nation's foremost cowboy poets. In 1990, he was the first Montanan and the first cowboy poet to receive the National Endowment for the Arts' National Heritage Award. The award honored his contribution of cowboy poetry to preserve and strengthen western heritage.

McRae began writing cowboy poetry to do just that. He wanted to preserve the culture. After college and time in the Navy, McRae came back to Montana and saw the area and culture in a new perspective. "I thought it worthwhile to record some of the rules and characters and the way I felt about things. So I started writing for personal reasons but also to record the culture," recalls McRae.

He uses the land, culture and western way of life for inspiration in his writing. But he finds that the greatest challenge is coming up with new ways to write about what he sees. "That's the challenge every writer faces," says McRae.

Although cowboy poetry has always been popular with ranchers and cowboys, its popularity with the general public is on the rise and McRae finds himself especially busy. He is active in the Colstrip community theater, but between his ranch, poetry and recent appointment, he doesn't get to do as much as he'd like with the local arts community.



Wally McRae

McRae has no preconceived notions of what he will and won't be able to do with his appointment to the National Council. He is open to anything and plans to "wait and see what's possible to accomplish." He believes his folk art background and experience will be helpful to the Council. "I know a little about a lot of other things," McRae states of his arts expertise. "I have a feeling for things of value and in the final analysis, that's most important."

Montana communities have long benefitted from funding from the National Endowment for the Arts. But McRae feels the NEA's role in the future will be one of reduced influence. Arts Councils will have to spend their money wisely and find other resources, he says.

He believes there are ways to get the public more interested and involved in art. Artists, he says, can connect with their communities by creating awareness and doing what people want to see.

"There are opportunities to display works and crafts at local businesses; music and dramatists can work with local service clubs, rest homes and schools, and there are community theater groups everywhere," says McRae. "Doing the popular stuff is the first step to getting people involved, not only to appreciate art but to participate in its creation."

Artists are finding Montana an inspirational place. McRae believes the number of artists in the state is proportionately higher than other areas. "The solace and beauty help them develop as professionals and provide inspiration," he says. "Inspiration is what drives all artists." It may be a place free of distractions and a place where artists can more easily "be true to who they are, where they come from and what they're doing."

Montana artists are a bright spot in the creative spirit of America. McRae feels that spirit is heightening and becoming more enhanced. "I look at my own culture and what I do. That culture is threatened and cowboy poetry helps keep it alive."

His appointment to the National Council on the Arts is a tribute to how important his poetry is in keeping that culture alive and preserving the spirit of the West forever.

NATIONAL SYMPHONY TOUR

Montana and Wyoming are the states selected by Washington D.C.'s John F. Kennedy Center for the Performing Arts for its National Symphony Orchestra 1996 American Residencies. The announcement, made concurrently in Washington, D.C., in Helena, Montana, and at Central Wyoming College in Riverton, marks the first time two states have been scheduled conjointly. Residency activities are scheduled from May 3 through May 13, 1996; the concerts will be led by National Symphony Orchestra Associate Conductor Barry Jekowsky, who was also conductor for the 1995 Residency in Maine.

The National Symphony Orchestra's American Residencies are a project of the Kennedy Center supported by the U.S. Department of Education, sponsored by the Montana Association of Symphony Orchestras.

"Students and children from all over the state will be able to learn about music and culture in a way that our families have never been able to learn before. This is a real opportunity for everyone involved—both Montanans and

the musicians and officials of the National Symphony Orchestra—to exchange knowledge and ideas," stated Senator Max Baucus.

"All of us at the National Symphony Orchestra have been overwhelmed by the excitement and enthusiasm generated by the people of Montana and Wyoming for the 1996 American Residencies. Since 1992, the year the project began with the Alaska Residency, interest has grown across the country, as is evidenced by invitations for the Orchestra from two states this year," responded Music Director Designate Leonard Slatkin.

"The growth of interest in the American Residencies has been terrific to see," said Kennedy Center President Lawrence Wilner. "In addition to sharing the expertise of the National Symphony Orchestra with people from Alaska to Maine, the Kennedy Center has also had the pleasure of hosting a number of events here in Washington. During this 25th anniversary season, the Center is presenting performances in the Grand Foyer featuring artists from each of the United States, and we are looking forward to the presentations from Montana and Wyoming.

Gifted music students from each of the previous Residency states have also performed in the Foyer, and recently on the Terrace Concert series we had the world premiere of the first Residency commission. Through these and other programs, we are delighted to give Washingtonians a sense of the lively musical activity taking place across the country."

Since its inception in 1992, a hallmark of the project has been its responsiveness to the artistic and educational needs of the region being visited. Each state prepares a list of requests ranging from in-school appearances to

(Continued on page 8)

MAC Grapples With NEA Funding Cuts

The Montana Arts Council met in a retreat at Red Lodge on November 3-5 to begin reshaping the agency to withstand a \$150,000 cut in MAC's NEA Basic State Grant, effective FY 97 (July 1, 1996-June 30, 1997).

Cuts to the NEA will have a severe impact on Montana due not only to the 40% reduction in the federal agency's budget, but also because of the major restructuring of the NEA's programs. This impact is outlined below:

MAC's Basic State Grant is reduced from \$432,000 to \$287,000. This funds agency operations and grants.

NEA funding to MAC for our applications in various "underserved" categories will be reduced from approximately \$150,000 in FY 96 to a block grant of \$31,000 in FY 97.

NEA Arts in Education funding will be reduced as well. The agency was just notified to expect a 50% reduction in FY 97.

Applicants for direct funding through the NEA will be limited to one application per year in specific theme categories. Competition will be enormous.

Most NEA individual artist fellowships will be eliminated, as will fellowships in FY 97 at the regional (i.e. WESTAF) level unless alternative funding is found.

Arni Fishbaugh, MAC's Executive Director, estimates that NEA funding in Montana may be reduced by as much as 60-70%.

Cultural Community Asked to Prioritize

The Council invited recommendations from the field to establish agency priorities and to determine core agency programs for the future. Surveys were mailed to 2,420 people; an impressive 400 responses were received.

An analysis of the response and the Council's resultant action follows.

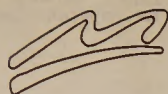
Major Criteria for Core Programs: Response from the field was uniformly divided on this topic. The Council established that the agency would maintain a balance of funding for artists and organizations, with key consideration given to broad exposure and a balance in funding throughout the state.

Agency Focus: The Council concurred with the field in their sentiment that the agency should strive to do a few things well and build on existing programs and services.

(Continued on page 8)



Young audience members enjoy in-school presentations by NSO members.



Arni's Addendum

Arlynn Fishbaugh, Executive Director

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Cultural Grant Applications Available

Applications are now available for Cultural and Aesthetic Projects grants made every two years from Montana's Cultural Trust Fund. The application deadline is August 1, 1996 for projects conducted July 1, 1997-June 30, 1999.

The applications must be for cultural and aesthetic projects including, but not limited to, the visual, performing, literary and media arts, history, archaeology, folklore, archives collections, research, historic preservation and the construction or renovation of cultural facilities.

Applications are encouraged for projects serving rural communities, racial and ethnic groups, the disabled, institutionalized populations, youth and the aging and projects addressing the role of women in Montana's cultural life.

The Montana Arts Council has mailed applications to all groups that filed applications in past years and forms will be sent to other groups upon request.

Applications are available from the Montana Arts Council, 316 North Park Avenue, Suite 252, Helena, MT 59620-2201; (406) 444-6430.

When we aim our lens at the state of the state: it is the best of times, it is the worst of times.

It is the best of times when we examine the high degree of quality arts activity going on in the state.

It is also the worst of times...if not in terms of the actual impact here in Montana of evisceration of the National Endowment of the Arts, then because of the strong symbol these cuts represent. The financial scenarios are tough—not necessarily because federal funding

phy for them—nor the wisdom of picking up successful strategies from the private sector and incorporating them into standard operating procedure for the non-profit industry.

But let's put this into a financial context. Since I mentioned education, let's look at private universities. Private college tuition costs anywhere from double to twenty times the tuition of in-state universities. The same analogy would hold true for many of Montana's cultural institutions. Because of the excellent work done by the non-profits, their contributed

income helps keep ticket and admission prices affordable. Were that not the case, who will be able to afford to attend when costs double to ten-tuple?

Many people make the leap that if an organization is non-profit, it is entirely or largely funded through the government. Not so. The private sector now picks up

Many people make the leap that if an organization is non-profit, it is entirely or largely funded through the government. Not so. The private sector now picks up 85-90% of the tab for the efforts of these organizations.

comprised a majority of budget revenue, but because that funding is so potent in its ability to leverage private support.

And then we come to morale within the state. In a word, it stinks.

Much of the cultural community of Montana agrees with their adversaries that the current federal funding situation can be described as nothing short of war.

I want to focus on several misguided assertions which have helped escalate this war.

First, there is still a prevalent misunderstanding about the non-profit cultural industry in Montana. Many people incorrectly define "non-profit" to mean an organization "making no money". In reality, it means there are no investors reaping a share of the profits; proceeds are re-invested in the business—just like our hospitals, most of which are non-profit corporations as well.

Furthermore, the non-profit cultural industry in Montana consists primarily of 501-c-3 corporations... a corporate structure that, by law, is tied to a strong educational mission.

This mission manifests itself in classes, workshops, travelling shows, and providing a context for the public's understanding of and appreciation for what these institutions present to the public. It may also mean expanding an audience's frame of reference, providing new treatments, offering new experiences or different interpretations of the tried and true. While it's the "bread and butter" events which help pay the bills, it's the contributed income—from the private and public sectors—which allows for and helps fulfill this educational mission.

This translates, then, to a major increase in access, which these organizations provide to people through affordable ticket prices, low-priced entrance fees to museums, etc.

On the other end of the business spectrum is the commercial market, and we frequently hear—let the market dictate what people want to experience, see, hear and buy. This is a highly successful formula in the private sector, and no one denies the wisdom of this philoso-

85-90% of the tab for the efforts of these organizations. And for many, it is the public funding from the state, county or federal government which has helped them reach this impressive benchmark where every grant dollar helps leverage \$8 from the private sector.

I earlier called these issues disturbing because they promote an inaccurate picture of reality. What makes them absolutely deadly is that I have heard them promoted as truth from people within our own field. If these messages are promoted by our own—and heard as our primary message then, without a doubt, they will lead to our downfall.

Those who have had the opportunity to become familiar, and learn the facts about non-profit cultural institutions and about artists participating in state-run arts programs are enormously upset by the symbol, the act of evisceration of the national cultural endowments. Many people—and I count myself one among them—are going through a severe grieving period right now about this act. The source of this grief has both to do with the amount of funding we're losing, and equally more painful, a sense of impotence, denigration, and dispensability.

We all need the stamina and the wisdom to understand the depth of that feeling, and allow it some time to run its course. Grief is a multi-stage process. We need to know that what we hear is not winging—but a lament from a responsible, articulate, visionary core of solid citizens, and this lament is a necessary step in a process which leads to resilience and the ability to respond constructively to massive change.

Let us approach our work ahead as a mission to turn negatives into positives as you set priorities and refine focus to continue to serve and strengthen the cultural community of Montana.

Let us envelop the energy, the passion, and the wisdom of those who are our cultural community—and use it as inspiration in guiding our work with as much creativity and intelligence as we can muster.

In the end, we in the cultural community of

Montana must set aside differences which separate us and unite in making a definitive and loud statement which advocates for the value of all the arts in Montana. Not my brand of art, or your brand of art—not his preference for major institutional support nor her leanings toward support for individual artists. These are important issues—and we must encourage that discussion.

But, our solitary public message must center on our solid and unequivocal conviction about the far-reaching impact the arts have as an industry and on our communities in Montana, and the enormous vitality our artists provide to the quality and meaning of our lives in Big Sky Country. If this is not the primary message, government funding for the arts in Montana will perish.

This single, clear message then builds the all-important platform for us to mold the case for assessing the value and the essential importance of the role of the arts in Montana—and the importance our own government in Montana should place on its own treasured cultural assets, regardless of any action from Washington.

Some say the arts are not relevant to their daily lives. Yet, everything we see or hear, except where created in nature, began as a drawing, with words, or through music. Within this context, what makes a more significant connection to our lives than the arts?

The responsibilities ahead of us are enormous. They are difficult. And the ramifications go far beyond a budget and a strategic plan. The work ahead of us will have everything to do with the future of all public funding for the arts in Montana.

We have worked together before. And, now, we begin to work together as never before.

ArtistSearch

ArtistSearch is published bimonthly by the Montana Arts Council. ArtistSearch welcomes submissions of photographs (preferably black and white) and newsworthy information from individual artists and arts organizations. The deadline for submissions is the first Friday of the month prior to publication. The next deadline is February 1, for the March/April issue. Send items to: Montana Arts Council, 316 North Park Avenue, PO Box 202201, Helena, MT 59620-2201; (406) 444-6430, or fax (406) 444-6548.

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MAC Vision Statement

The vision of the Montana Arts Council is that now and in the future the arts will be central to the educational, economic and cultural well-being of our state.

The Council will serve as a dynamic resource and collaborative agent to provide creative leadership and to serve the public through artists, arts organizations and communities throughout Montana. The agency will provide technical and financial assistance to artists and arts organizations across the state.

The Council's leadership will be characterized by creativity, innovation, decisiveness and vision. The agency will achieve its goals through being informed and knowledgeable in concert with the needs of its constituents.

The Montana Arts Council will be known and valued for its vision in promoting education and participation in the arts.

We treasure our unique regional identity and the arts and cultural heritage of the people who make Montana their home. In recognizing Montana's rich cultural diversity, we seek to nurture the creative spirit that gives color, sound and form to our past, present and future.

— Cultural Congress/Rural Arts Roundup 1994



SRS Department asked the Montana Arts Council to select an artist to be featured on their Energy Assistance colendor. Council member Beth Collier from Shelby is a member of the Committee which selects work for the Governor's Mansion Art Show. She and the committee selected Morlo Edmiston's work for the colendor. A Kalispell native, Morlo is known for her traditional still lifes, elegant landscapes and equine sporting themes.

Legal news & news of note

Law & the Art World

By Bill Frazier

In columns for "Art of the West," I have made reference to the use of warranty law as it is being applied to the sale of artwork. Several readers have taken exception to my bringing up the subject of warranties in the context of artwork, but it is a reality in today's world of business and art. The example I keep referring to is a Michigan state law that provides for warranties in the sale of fine arts and, as I pointed out several issues back, can be found in Michigan Title 19 next to the Uniform Mobile Home Warranty Act. One hopes that some artists and dealers are getting a message from this.

The first state to pass such a law seems to have been New York, which in the 1960s enacted a statute, which said that unless there was a specific disclaimer, any certificate of authenticity, brochure, or other written description identifying the work was considered to be an express warranty of genuineness. Those of you living in states other than New York and Michigan, especially those of you involved professionally in the production, distribution, and sale of artwork might want to check the laws of the states where you are doing business to see if similar law applies. The law in Montana is unclear on this point.

Here is an example of how a warranty might apply to a sale of art. Suppose a potential buyer receives an advertisement in the mail, or sees an ad in a magazine, and relies on that ad in the purchase of a piece of art. If that artwork does not conform to the representations made in the ad, there is a strong possibility that an express warranty has been breached.

Perhaps the work turns out to be a copy, or the actual artist has been misrepresented, or the materials from which the art is produced are defective. These all could be affected by a possible warranty. Such a warranty is designed to protect the buyer just like the warranty on your new car or lawnmower. Warranties can arise from the statements in brochures, sales catalogues, sales contracts, and the verbal

statements of salespeople. But, the buyer must know and rely on the statements for the warranty to apply.

Another important example of how a warranty might apply is in the sale of a limited edition print or sculpture. I have discussed this idea at length in recent columns, so I will only make reference to it here, although the concept has generated a great deal of interest. Here is an example of how a warranty might apply to the sale of a limited edition piece.

Suppose an artist produces a limited edition print and advertises it as being an edition of 500 with 50 artist proofs. A buyer buys a print on this basis, then discovers that in addition to the 550 disclosed, there are several hundred more copies designated as publisher's proofs, printer's proofs, travel proofs, unique proofs, executive prints, premium prints, etc. Upon investigation, he also finds there might be two or three sets of artist proofs, maybe a signed set of artist proofs, and a signed and numbered set of artist proofs. One might then argue that the existence of any print other than those originally disclosed in the limited edition would constitute a breach of warranty. The same would apply to sculpture or any other item so advertised or represented.

It is important to distinguish a warranty from a statement of opinion. Normally, a seller's statement about the quality or value of a piece would be considered an opinion, but a statement about authenticity or limitedness would be warranty. However, in some cases where a seller is in a much superior position of knowledge, what would otherwise be considered an opinion may be taken for a warranty.

Without getting into too much legalese, I want to convey that there are various types of express warranties and implied warranties that can be enforced by a variety of methods. However, the buyer must know about the warranty and must be willing to confront the villain, and there must not have been a disclaimer of the warranty. A disclaimer is that little "as is" notation or similar conspicuous wording. The flip side is that courts do not like

disclaimers of warranty and often will not support the disclaimer. Buyer beware.

In looking for disclaimers, be especially careful of the wording in auction catalogues. If the catalogue says that artwork or anything else is being purchased "as is" and the auctioneer makes specific representations about an item, in all likelihood, the statement of the auctioneer (the warranty, either expressed or implied) will be upheld. The same would apply to any other sale catalogues; that is, the statements describing the item for sale could be considered a warranty.

Since the issue of warranty is becoming a more prominent consideration in the sale of artwork, my next column will address some more specific examples of warranties, different types of warranties, court cases that have applied warranties, and cases that have supported exclusions of warranties. I also will explain how the warranty provisions of the Uniform Commercial Code (UCC), which is in effect to one degree or another in all states, might apply. Also to be considered is the merchant's duty of disclosure, so stay tuned.

In closing, I quote for your consideration a part of the New York warranty in art law: "Notwithstanding any provision of any other law to the contrary: 1. Whenever an art merchant, in selling or exchanging a work of fine art, furnishes to a buyer of such work who is not an art merchant a certificate of authenticity or any similar written instrument it: a. Shall be presumed to be part of the basis of the bargain; and b. Shall create an express warranty for the material facts stated as of the date of such sale or exchange."

Bill Frazier is an attorney with Swandal, Douglass, Frazier & Cole in Livingston, Montana and the chairman of the Montana Arts Council.

(Reprinted by the courtesy of Bill Frazier and *Art of the West*, July-August 1994; with thanks).

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Dillon named in 100 best small art towns

Dillon was recently chosen as one of the nation's outstanding small arts towns and will be included in the 1996 edition of *The 100 Best Small Art Towns in America*.

The book is written by John Villani and published by John Muir Publications. It will be available by May 1996.

Villani was first told about Dillon's developing cultural activities by the Montana Arts Council. He then contacted Victoria Fridley, executive director for the Southwest Montana Arts Council to gather information about Dillon.

Fridley said the process was a competitive one. "I think the nomination is the result of hard work by many organizations," Fridley said, "including the Southwest Montana Arts Council, the Community Concert Association, Western Montana College and others, to improve the quality of our cultural life and is also an acknowledgment of the many fine artists we have living and working in southwest Montana."

Two other Montana communities are included in the book, Villani said, without disclosing them. Dillon was included, however, because "I wanted to direct tourists to new places not on the beaten track. I was impressed by all that is developing in Dillon . . . keep up the good work." (Article from *Dillon Tribune*, October 3, 1995)

Congrats to . . .

Congratulations to Rene Westbrook and Dan Morin for the birth of their daughter Annabelle Theresa Morin.

Congratulations to MAC's Percent-for-Art Coordinator Martha Sprague and Kim DeLong on the birth of their daughter Sarah Isabella.

Congratulations to former MAC staffer Julie Smith and her husband Rob on the birth of their daughter Margaret (Maizie) Reeder Smith.

Congratulations to Thomas McNamee of McLeod, Montana, chosen for The Writers Community Writer-in-Residence position for spring 1996. This prestigious \$6,000 award has been given to McNamee to lead a master-level workshop in Billings.

Starting April 6, he will be teaching a twelve-week cross-disciplinary workshop incorporating fiction, nonfiction and poetry with a special emphasis on nature. McNamee is the author of *The Grizzly Bear*, *Nature First: Keeping Our Wild Places and Wild Creatures Wild*, and a novel, *A Story of Deep Delight*. The book he is now finishing, *The Return of the Wolf to Yellowstone*, will be published in the fall of 1996. His poems, essays and natural history writing have been published in *Audubon*, *The New Yorker*, *Life*, *The Washington Post*, *The New York Times Book Review* and a number of literary journals.

The Writers Community is made possible by

the generous support of The William Bingham Foundation and is also supported by a grant from the Lannan Foundation.

Congratulations to Bozeman sculptor Floyd Tennison DeWitt on his recent work that captivated judges at the National Sculpture Society in New York City.

"Inheritor II," a bronze sculpture that portrays a man riding bareback on a sleek, fluid steed, recently earned the society's Maurice B. Hexter Prize and a Gold Medal. The original bronze will be featured at a show in the lobby of the Tower of the America's while a casting is on display in front of DeWitt's studio on Nelson Road near Bozeman.

A native of Wolf Point, DeWitt attended the Minneapolis College of Art and Design, and studied at the Academy of Fine Arts in Amsterdam, Holland. Over the past three decades, the artist has gained recognition in Europe and the United States for his representational portrayals of horses, wildlife and other western themes.

DeWitt claimed his two prizes during an awards ceremony in New York City.

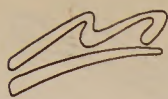
Congratulations to Daniel Smith of Bozeman, the second-place winner in the U.S. Fish and Wildlife Service's 46th annual Federal Duck Stamp Contest. Smith, a two-time winner of the contest, captured second this year with his acrylic painting of two Barrow's goldeneye drakes on water.

Condolences

Jerald Love Metcalf, son of Donna Metcalf and the late U.S. Senator Lee Metcalf, died Monday, November 13, 1995, after a long illness. Beginning in 1977, Jerry served four terms in the Montana House of Representatives where he was the Chairman of the Business and Industry Committee.

Jerry became well-known as a Montana art collector who spoke and wrote with authority on Montana antiques and their history.

Throughout his career, he was active in Montana community affairs; he served on the Boards of the Montana Arts Council, Big Brothers and Sisters of Helena, Helena Film Society and Friends of the Arts, the Helena Arts Council and the Lewis and Clark County Historical Society. He was also a member and volunteer at the Holter Museum and the Helena Chapter of the Montana Institute of Arts. Condolences to the friends and family of Jerald Metcalf's.



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WESTAF's TourWest

Tour West: 1996-97 marks the first season of TourWest, a new WESTAF performing arts touring and audience development support program. This program, which replaces the former Presenter Incentive Project and the Performing Arts Tour, offers artist fee support to western non-profit presenters (in AK, AZ, CA, CO, HI, ID, MT, NV, NM, OR, UT, WA and WY) of up to \$2,500 (or 50% of the artist fee, whichever is less). Presenters may submit up to two Tour West's applications per season (one artist/company per application.) In general, TourWest's primary funding priorities are designed to encourage: block-booked touring; audience development through public performances in conjunction with meaningful community outreach activities, including opportunities for underserved communities and/or cultures; presentation of in-region artists; and first-time presentation of an artist or art form, including culturally specific, and traditional folk artists/companies.

For applications contact WESTAF, 236 Montezuma, Santa Fe, NM 87501. (505) 988-1166.

CORRECTION: The deadline for TourWest for the 1996-97 season is a receipt deadline, Friday, March 15, 1996 (5 p.m. Mountain Time). Receipt is designated in all cases in the 1996-97 TourWest guidelines and application form. There is mention of a postmark deadline at the bottom of page 1 of some guidelines. Please disregard this printing error.



Francesca McLean,
Director of Folklife Services

In re-reading my last column, and in writing the article about the final two Folklife and Traditional Arts apprenticeships, I find that I am still in a very retrospective mood. I've been thinking a great deal about partnerships and collaborations, and realizing that a fair amount of my daily work routine revolves around creating, fostering, nurturing, or suffering the lack of, partnerships and collaborations. This comes as no surprise, since as a folklorist my worldview revolves around the understanding of the cultural importance of community. Partnerships and collaborations are, at their simplest, an extension of the expression and function of communities of various kinds.

The Folklife and Traditional Arts Apprenticeship program is a classic example of a collaboration that lies at the heart of traditional culture. Traditions are passed on through the generations by teaching through example and learning through experience. The master and apprentice artists that have been a part of our program realize that their partnerships, collaborations and community provide the foundation for the continuation of their traditions; the artistic expressions are created by the artists, but without collaboration they would lack the means to convey through time the value the artists place in those expressions.

To stretch the analogy a bit, without collaborations and partnerships, even the simplest and most routine tasks of my job would not get accomplished. Lately, I have come to realize the joy and satisfaction, as well as the necessity, of partnerships and collaborations in my professional life. This month I will work with local musician and anthropologist Alexandra Swaney to complete fieldwork for our Folk Arts Survey. I look forward to what seems the exceedingly rare chance to work one-on-one with a colleague rather than in isolation, in a meeting, or on the phone. This fall I have had the chance to work in collaboration with Peter Held of the Holter Museum; Geoff Wyatt, a local exhibit designer; and Liz Dear, the curator of the C.M. Russell Museum. I have also worked with my colleagues at the Arts Council in ways that I feel have expanded our collaboration as a staff (getting ready for a tough council meeting will do that!). In all these instances I have been reminded that partnerships and collaborations, while challenging, provide an opportunity for expanding the personal and professional vision and skills I bring to my job. In the world of folk and traditional arts, partnerships are vital to the actual survival of the tradition. In the recent dynamic climate of tending to the arts, partnership and collaboration now seem equally vital. These days I find myself particularly grateful for the steady, constant and artful examples of partnering and collaborating presented to me by the artists and colleagues with whom I work.



Fran Morrow,
Director of Artists Services

AIS/C Special Project Grants

The Artists in the Schools/Communities (AIS/C) advisory panel approved funding for the

following AIS/C Special Project Grants for FY96:

• **Bench Elementary School, Billings—\$1,500**

A project entitled "Bench Courtyard Garden"

workshops and the follow-up materials will offer teachers movement ideas, resources for books and videotapes, and other curricular materials. math, reading, visual arts, creative writing, science and geography in teaching nature awareness and ecological systems. Rich Clawson, a Billings graphic artist; Gayle Carter, a Bench Elementary art teacher; Marcia Selsor, a Billings potter and sculptor; Diane Reidelbach from the Zoo Montana sensory garden project and David Goshems from Fischer and Associates Landscape Architects will work with the students to design and implement a sensory garden in the school's center courtyard with Montana plants and students' works of art.

• **The Montana Transport Co., Missoula—\$1,500**

Dancing Water: A Dance Education Project for Montana Schools is a project which involves two parts: a production of a 45-minute dance performance by the Montana Transport Co. to be presented in elementary schools in rural and urban Montana communities, with follow-up workshops for students and classroom teachers; and 2) the development of materials and resources for classroom teachers to use following the workshops. The performance will combine modern dance with science. The workshops and the follow-up materials will offer teachers movement ideas, resources for books and videotapes, and other curricular materials.

• **School of Fine Arts, The University of Montana, Missoula—\$2,000**

The Creative Pulse, Interdisciplinary Arts Education Graduate program at the University of Montana is a program where students earn a Master of Interdisciplinary Studies over the course of three to four summers. The program is designed to acquaint K-12 teachers with the latest theories of teaching, learning, and the arts.

• **Signatures From Big Sky, Statewide—\$1,500**

Montana Student Literary/Art magazine designed as publishing outlet for K-12 students and a teaching tool for all teachers in the arts. Students from all across Montana have an opportunity to share their creative work with their peers through this publication.

Spring All Arts Event

The Montana Alliance for Arts Education and the Rural Education Center's *Spring All Arts Event*, a series of creative workshops for rural teachers is scheduled for April '96 in Glasgow. The program provides rural teachers with workshops in the arts and assessment.

Fellowships

It's that time of year again. The deadline for Individual Artist Fellowships is April 15, 1996. The applications will mail out in early February. The fellowship program seeks to recognize and encourage outstanding Montana artists who have demonstrated excellence in their work.



Carleen Layne,
Accountant

Very busy since last we talked. Seems like I've been to a lot of meeting-type events, which can be boring, but these have not been "bored" meetings. Among them have been the Equal Employment

Opportunity Conference, October Legislative Finance Committee Meeting (they meet every two months), Women in the Arts progressive event, Montana Historical Society Conference, National Assembly of State Arts Agencies (Providence, Rhode Island). I hardly ever go anywhere, but November was a traveling month. A lot of inspirational, creative ideas were garnered, and the people connections were great, too. Getting ready for the retreat, completing the Basic State Final report for FY 95,

closing our C&A, which still isn't over, the budget and personnel matters have taken up the rest of available time and then some. We have very good news on our audit — we received a totally clean bill of health and no recommendations, which is a first ever for this agency and very rare in state government. We're very pleased and practically speechless, as you can tell.

Hope you all have a great holiday. See you in 1996.



Bill Pratt, Director of Organizational Services

Words to live by:
"The sky isn't falling, but it is changing".

My curiosity has gotten the better of me, and so this winter I plan

to travel to a number of Montana's "cultural epicenters" to discover how in fact our state's arts groups are planning to meet the challenge of changing paradigms and decreased resources. After a short presentation about how the Montana Arts Council plans to deal with its substantial cuts in NEA funding, I'd like to know what organizations are doing individually and are they noting any trends regarding audience figures, volunteers and earned or contributed income. Additionally, I want to talk about cooperative community strategies that potentially could help ameliorate the situation. During those visits I will also be available to meet individually with arts groups to discuss their situations and grant ideas.

This tour was kicked off recently by a meeting with the Missoula Arts and Humanities Coalition that was coordinated by Barbara Koostra, executive director of the Missoula Cultural Council. Over 20 artists and representatives of arts and historical organizations attended. The meeting was held in the wonderfully appointed meeting room of the Missoula Children's Theatre in the old Central School building and included well-established organizations such as the Missoula Symphony, Montana Repertory Theater, Very Special Arts Montana, newer groups including Hellgate Writers, Missoula Community Access Television and emerging organizations such as Music in Montana Summer Festival and the Northern Rockies Heritage Center. A majority of the time was spent updating each other on new developments and programs and discussing some of the direct and indirect effects of not only the NEA cuts but the much larger decrease in federal spending and its impact on private, corporate and foundation giving. Acknowledging that while each organization was responsible for its own health, management and program, the participants enthusiastically recognized that well-thought out cooperative strategies were essential to the overall sustainability of Missoula's cultural sector. Some ideas such as cooperative marketing strategies, advocacy for public support, clarifying the role of artists in non-profit funding strategies and effective use of technology were put forward. The group left the meeting committed to continue to brainstorm and analyze the ideas at its monthly meetings, and to begin to implement the most feasible ones.

Planning for the second meeting is underway with the Helena Cultural Alliance and initial discussion has begun with the Flathead Arts Council. I want to hold additional meetings in Billings, Bozeman, Butte and Great Falls. I encourage organizations interested in helping to sponsor and coordinate such a meeting to contact me. I hope you all had a filling Turkey Day and my best for the holiday season.

Folklife & Traditional Arts Apprenticeships Awarded

Last month the members of the Folklife Programs Advisory Committee met, and in a unanimous decision awarded apprenticeships to Shelly Van Haur of Hilger, and Chip Jasmin of Hamilton. These two apprenticeships represent the conclusion of the Folklife and Traditional Arts Apprenticeships for this season and an important milestone for the program.

Shelly is a master quilter who will now work with her second group of apprentices teaching them all she knows about the techniques and aesthetics of traditional quilting. This includes choosing patterns, colors, fabrics, batting, tools and equipment. Van Haur will also guide her apprentices in building a full-sized quilt frame and proper assembly techniques for the quilt top. Not only will each apprentice work on her own individual quilt, but special sessions will be set aside for the entire group to work on one quilt at a time, thus enjoying one of the most important functions of quilting, its social function. Shelly began quilting when she was five or six years old, spending hours with her maternal grandmother on quilting projects. She quilted as a member of her local 4-H chapter and has done hand quilting as a member of Hilger's local women's group for over twenty years. This summer Francesca McLean, our Director of Folklife Programs, spent a delightful afternoon in the company of Shelly and her friend and future apprentice Jackie Lee Leap as they worked on a quilt to raffie for a local organization. Shelly's energy and verve will no doubt keep her apprentices busy and on target as they plan to meet at least twenty times between November 1995 and June 1996. Along with Jackie Lee Leap, Shelly will be passing this tradition on to Sandy Thompson, of Roy; Sally McBurney of Hilger; Linda Kjorstad and Agnes Brekhus of Lewistown.

Meanwhile, Chip Jasmin will be the apprentice to Monsieur Aimee Gagnon, a recognized master of the French Canadian fiddle style. M. Gagnon resides in Lotbiniere, Quebec, and was born into a family of musicians. He learned fiddle music by ear and often practiced daily with his musically talented family. In the intervening years, M. Gagnon has performed at countless music festivals in North America and recorded several commercial CDs. Chip Jasmin has been a recognized fixture of Montana's contemporary music scene since 1983. Chip's parents both have French Canadian ancestry, and raised their son in the mill town of Lowell, Massachusetts, where a strong French Canadian cultural influence continues to this day. Chip's love of folk and traditional music, and his work with other fiddlers through the years, has led him to want to explore his own musical traditions. Chip will travel to Quebec in the spring to spend an intensive two weeks with M. Gagnon learning fiddle styles and techniques and recording as much of M. Gagnon's repertoire as possible in order to continue his learning at home.

Both Shelly as a master artist, and Chip, as an apprentice, represent the vitality and tenacity of Montana's living traditions. They, along with the masters and apprentices who have been a part of the program since its inception in 1992, will be featured in a retrospective publication about the program that is scheduled for publication in the spring of 1996.



Top: 1995 Quilting Apprenticeship: Cynthia Simons, Alice Green, Sandy Thomson, Shelly VanHaur, Diana Robinson, and Wil VanHaur

Bottom: Chip Jasmin

TUMBLEWORDS

"Writers Reading the West" edited by William Fox is now available. This is an anthology of works by 72 western poets, novelists, short story writers and essayists who toured eight western states from 1992 to 1994 giving readings and workshops in places where audiences have little, if any, access to contemporary writers. Publication is available through Western States Arts Federation, 236 Montezuma, Santa Fe, NM 87501. (505) 988-1166. Price is \$20 plus shipping.



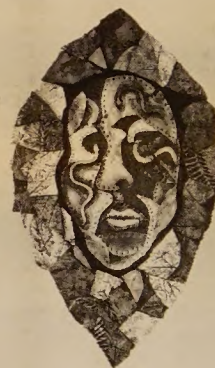
Guest Writers Wanted!

MAC would like to broaden our base of regular contributing writers throughout the state to connect more closely to you and broaden the type of news we produce.

Our budget is limited, but we are able to pay a small honorarium per article, based on length. We're interested in news or professional expertise of benefit to a wide range of artists or organizations. Individual articles or regular features are welcome.

We know there are a great number of people with expertise and experience which would be of special interest and valuable to many others.

Please phone or write Arni Fishbaugh at the Arts Council to discuss your idea.



"Death Mask Shield," by Ellen Ornitz, Artist in Residence at Copper Village Museum and Arts Center in Anaconda on Jan. 15-Feb. 9.

Peer Consultants available to help Montana arts organizations meet the challenge.

As Montana's arts community faces the reality of shrinking resources, one of the ways we can meet this challenge is to ensure that our organizations' staffs and volunteers are as highly skilled as possible. In order to help accomplish this and in response to requests for affordable on-site help in stabilizing, restructuring and building arts councils and arts organizations in Montana, the Montana Arts Council, with financial assistance from the National Endowment for the Arts, has established the Peer Consulting Network.

The Network augments the Council's Rural Arts Program by providing 10 trained Peer Consultants to assist in all aspects of arts administration and management, including taking a comprehensive and objective look at your overall organizational situation. Organizations may engage a slate of Peer Consultants to

address a variety of needs and Peer Consultants are also available to provide training at conferences and workshops designed to serve the unique needs of the state or sub-state regions.

These experienced arts professionals were intensively trained by the staff of Arts Extension Service (AES) of the University of Massachusetts at Amherst. AES is the recognized national leader in developing and training peer consultant networks. The consultants were selected based on their participation in this course as well as their hands-on experience in arts management and extent of their knowledge about nonprofit arts issues. Consultants will travel to rural communities to meet and work with your board of directors and/or an individual from your organization to discuss a wide range of issues including

financial management, board development, exhibitions, audience and artist development, fundraising, marketing, planning and presenting special events. Consultants are also available to assist larger arts organizations in developing programs for underserved audiences.

The cost of a Peer Consultant is shared—50 percent by the organization and 50 percent by the Council. The total cost will include: consultant's fee of \$100 for a half day or \$150 for a full day (minimum 1/2 day, maximum 3 days) and meals, lodging and travel expenses reimbursed at state rates.

For a brochure about the program and to discuss your consultant needs, contact Bill Pratt, Director of Organizational Services by phone: 444-6430, FAX: 444-6548 or E-mail: montana@tmn.com or via METNET.

Artists in the Schools Residency Schedule for Jan./Feb.

Grantsdale School
778 Grantsdale Rd.,
Hamilton, 363-1889
Contact: Phillip Santee
Artist: Chip Jasmin
January 8-January 19

Copper Village Mus. & Arts Center, 401 E. Commercial St., Anaconda, 563-6321
Contact: Ellie Heaphy-Deeks
Artist: Ellen Ornitz
January 15-February 9

Lewis & Clark Elem. Sch., 3800 First Ave. South, Great Falls, 791-2259
Contact: Lorinda Beck
Artist: Ken Bova
January 15-January 19

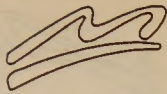
Daly Elementary
208 Daly Ave.,
Hamilton, 363-2122
Contact: Judy Trautman
Artist: Chip Jasmin
January 29-February 2

Twin Bridges Elem. Sch., P.O. Drawer AC 206 W. 6th Avenue, Twin Bridges, 684-5613
Contact: Sally Behr Schendel
Artist: Julia Becker
February 5-February 9

Castle Rock Mid. Sch., 1441 Governors Blvd., Billings, 255-3710
Contact: Erik Wooster
Artist: Craig Menteer
Feb. 19-Feb. 23

West Glacier Sch., Box 308, West Glacier, 888-5313
Contact: Douglas Odell
Artist: Chip Jasmin
February 26-March 1

Augusta Public Sch., Bx 307, Augusta, 562-3694
Contact: Sarah Howe-Cobb
Artist: Julia Becker
February 26-March 1



6

WESTAF Circuit Riders

This new phone and on-line career development service is in high demand from the field. It's first come, first served, so if you have some pressing needs about which you'd appreciate some free and excellent advice (up to 8 hours of a Circuit Riders consultants' time) please give WESTAF a call. Circuit Riders provides guidance in everything arts related from how to design effective artist promotional materials to optimizing audience/marketing analyses, to the ins and outs of starting an arts festival, to the best ways to staff a new multi-disciplinary arts facility and more!

Also, we're always looking for additional experts from the West to serve as Circuit Riders consultants. To connect as a Circuit Riders client or consultant please contact Dianne Barnes, WESTAF's Services/Publications Manager at (505) 988-1166 or westaf@tmn.com.

Wishing you a happy and a joyous New Year full of the wonders of the arts!

**Art Beyond Boundaries
Artist "Track"
Planning Committee**
Front row: Bob Nell,
Dee McNamer
Back row: Uri Barnea,
Leonda Fast Buffalo
Horse, Pamela Harr,
Tim Cahill,
Richard Swanson



Understanding the Role of Arts in Education
Designing Learning Experiences
Developing a Vision for Leadership
Applying and Demonstrating Education Reform
Reflecting

Genesis

Breathing Life Into Learning Through The Arts

A three-day working conference

designed to spark the imagination, enliven the spirit, feed the intellect and establish a community of educators, artists and administrators with the tools to enhance learning experiences through the literary, visual and performing arts.

June 19-21, 1996

on the University of Montana campus in Missoula

Keynote Speaker

Howard Gardner

Author of *Frames of Mind: A Theory of Multiple Intelligence*

Mihaly Csikszentmihalyi

Author of *Flow: The Psychology of Optimal Experience*

David O'Fallon

Executive Director, Minnesota Center for Arts Education, formerly of NEA Arts in Education Program, Kennedy Center for the Performing Arts Alliance for Arts, Education Network

Mary Clearman Blew

Author of *All But The Waltz*

Sponsored by

The Framework for Aesthetic Literacy, Office of Public Instruction,
The Creative Pulse, University of Montana School of Fine Arts,
The Montana Arts Council, The Montana Alliance for Arts Education

Pre-Registration Form

This conference will be limited to 400 participants. Pre-registration will assure your registration.

Pre-registration will take place until February 15, 1996.

Registration beyond this date will be based upon availability.

Genesis

Breathing Life Into Learning Through The Arts

A three-day working conference June 19-21, 1996

☐ I plan to attend. Enclosed please find my payment of \$110 to reserve my space.

☐ Please reserve a dorm room for me: ☐ Tuesday ☐ Wednesday ☐ Thursday
(approximately \$15 per night)

☐ I am interested in receiving additional information on the following:

- ☐ Summer Graduate Arts Education Program in Music
- ☐ Summer Graduate Arts Education Program in Integrated Arts
- ☐ The Framework for Aesthetic Literacy
- ☐ Artists in the Schools and Community Programs

Name

Address State Zip

Phone FAX

Please check one ☐ Teacher ☐ Administrator ☐ Artist ☐ Other

Complete this form, fold and mail to:

The Creative Pulse, UM School of Fine Arts, U of M, Missoula, MT 59812
If you need further information, call (406) 243-4970.

Art Beyond Boundaries

"Meeting the Challenge" is the theme for the 1996 Art Beyond Boundaries (ABB) conference, slated for the Billings Sheraton Hotel on June 21-23, 1996.

This is the 10th Anniversary for this conference, co-hosted by the state arts councils in Montana, Wyoming, Nebraska, North and South Dakota through funding from the National Endowment for the Arts Locals Program.

ABB will serve as the major conference for Montana's cultural community this year. In response to MAC's strategic planning process, a series of sessions for individual artists will be included, proudly sponsored by our agency.

The Council selected a planning group of six artists to design these sessions: Uri Barnea, Music Director of the Billings Symphony; noted Montana authors Tim Cahill, Bozeman, and Deirdre McNamer, Missoula; traditional Blackfeet artist Leonda Fast Buffalo Horse, Browning; jazz musician and MAC Fellowship winner Bob Nell from Bozeman; western sculptor and marketing expert Pamela Harr, Bozeman; and MAC's recent Fellowship winner, visual artist and sculptor Richard Swanson from Helena.

MAC is extremely grateful to these esteemed artists for developing this exciting agenda, developed in concert with suggestions from artists throughout the state responding to the survey sent in late summer.

ABB: MEETING THE CHALLENGE

Below is a summary of major session themes for the entire conference. The agenda and speakers will be finalized in early winter, and registration brochures will mail in March. (Sessions are open to all registrants.)

Plenary Keynotes: Art Beyond Boundaries: Meeting the Challenge; The Role of Government in the Arts; Connecting Arts to Communities.

Focus on Artists: Legal Self-Defense, Advanced Marketing (geared for successful artists in mid-career striving to make their art a full-time profession), Funding roundtables; United Tribes roundtable; The World Wide Web: What's in it for Artists; a (as yet untitled) session on making it as an artist in a charged climate of censorship and political correctness; an open session for artists to share their work with each other; and a session on High Plains Native American Art.

Focus on Organizations: Making Connections with Business and Government; Advanced Arts Management sessions in Outcome-Based Planning, Individual Giving, Earned Income, Connecting your Organization to Your Community, Working with Artists of Cultures Different from Your Own, and Artists and Organizations Working Together. Fundamentals in Fundraising, Grantwriting, Computers, Volunteer Development, and Effective Meeting Management and Board Dynamics.

A computer lab will be set up for folks wishing to hone their skills on the World Wide Web.

Individual artists will be featured in conjunction with each keynote address, and we will also have the pleasure of an artist-in-residence during the entire conference. Evenings are chock full of fun with a gallery tour, a reception at the Alberta Bair, and a barbeque and dance planned for Saturday night.

The week of June 19-23 offers an unprecedented opportunity for extraordinary professional development and inspiration through ABB and the "Genesis" Arts Education conference hosted by UM School of Fine Arts (see their conference registration next door.)

Travel assistance will be available for ABB. It may be some time before we see another arts conference in this state, due to federal funding cuts, so mark your calendars and make budgetary plans now to take advantage of this remarkable week of offerings.

GUEST OPINION

Creative drama helps in kid's development

By Jane Alexander
Chairman, National Endowment for the Arts

Children love to pretend: to enter the world of make-believe by putting themselves in the place of others and enacting familiar scenarios. Creative play is essential to a child's full development. It involves the mind, body and imagination. It is a rehearsal for life.

If children are encouraged in this kind of play at home, they become ready for creative drama—improvised adaptations of stories or original plots without scripts—by the time they enter school. Creative drama helps children learn to express themselves more effectively and to understand the world by imitating and re-enacting it.

Parents and children alike benefit from creative play. It offers parents quality time and insights into the child's observations, impressions, interests, fears and humor. At the same time, it develops communication skills, creative thinking, imagination, awareness, self-knowledge and ability to work with others. Creative play also offers children a healthy release of emotion.

Parents don't need theater experience to help a child enjoy dramatic play. The NEA and the American Alliance for the Theatre and Education suggest these 10 tips for parents:

- 1 Encourage your child to play.
- 2 Enter into the game and take cues as to your role from your child, depending on what role the child wants to play.
- 3 Read aloud and tell stories. Good literature suggests many possibilities and encourages imitation of situations seen on television.
- 4 Provide a place for creative drama—a corner of the child's room, a play area.
- 5 Provide "props" from the simple and commonplace. Hats can denote different characters. A scarf can become a shawl or sash. Baskets and plastic dishes are useful props.
- 6 Enjoy these spontaneous moments for their pure fun.
- 7 If creative drama isn't offered in your child's elementary school, check into possibilities at community theaters or religious organizations.
- 8 Take your child to children's theaters or puppet shows. Good sources of information are local or state arts councils, regional arts agencies that may support touring theaters for young audiences, university theater departments, newspaper reviews or articles.
- 9 Critique a play with your child to encourage critical thinking. Some questions to ask: Was it a good story and why? Did you learn something new? Were the characters believable? Did the scenery, costumes or lighting transport you to the time and place of the play? What did you learn about other cultures? Were you moved to laugh, cry, feel sad or glad by the play?
- 10 Ask open-ended questions to encourage discussion: What was a particular character trying to do? What did you see on stage?

Jane Alexander is also an award-winning actress whose life-long devotion to the theater began as a third-grader playing Long John Silver in the play "Treasure Island."



"Our theatre residency built a bridge between the arts and reading and writing so our students could experience more options for self-expression." R. Wade Nelson, Thompson Falls

LEADERSHIP TOOLS FOR MANAGING CHANGE

by Sherry Schiller, Ph.D.

1. Successful Leaders Demonstrate Visionary Thinking

They: are purpose or mission-driven

- make decisions strategically
- identify and target customer needs
- include and communicate with all stakeholders

2. Successful Leaders Are Entrepreneurial

They: move from shepherding to hunting and gathering

- are creative and proactive in identifying and attracting resources
- foster relationships beyond traditional boundaries
- believe "doing well" financially supports "doing good" artistically

3. Successful Leaders Collaborate & Build Partnerships

They: build a team spirit within organizations (including volunteers)

- cooperate with others within the field
- seek new partners from outside the field, even former competitors
- promote non-adversarial relationships
- communicate with partners in their own language
- share rather than hoard information

4. Successful Leaders Share Power & Authority

They: disperse rather than hold power

- empower and motivate others
- care about others and help them grow and be successful
- build morale
- facilitate decision-making
- allow staff to learn from their mistakes

5. Successful Leaders Think in Diverse Ways

They: embrace a multitude of different ideas and approaches

- try alternative solutions to problems
- appreciate and optimize productivity among diverse people
- manage multiple projects and possibilities
- encourage and reward creativity in others.

6. Successful Leaders Use Technology Wisely

They: increase productivity

- improve communications
- strengthen customer service
- increase revenues
- provide training and incentives to help others use technology
- assume that technology increases quality of work life

7. Successful Leaders Innovate

They: encourage new and different ideas (outside of the box)

- demonstrate flexibility and resilience
- experiment and take moderate risks
- want to do different things, not just the same things better

8. Successful Leaders Maintain A Healthy Perspective

They: take the long-term view

- put current issues into historical context, past and future
- stay optimistic
- depersonalize crises and avoid victimization
- nurture current leaders and mentor future leaders
- incorporate a sense of humor

Source: National Assembly of State Arts Agencies

Congress Passes Lobby Reform & Drops Istook Amendment

The Istook amendment to curtail advocacy by nonprofit organizations was recently dropped from further consideration by the House of Representatives.

Recently, the House passed lobby reform legislation that requires lobbyists who spend more than 20 percent of their time on paid lobbying to register with Congress. They must disclose the identity of their clients, the issues on which they are lobbying and the amount paid for their work. The Senate passed identical legislation in July, and Clinton is expected to sign the bill.

Rep. Ernest Istook (R-OK) was persuaded to drop his highly controversial amendment, which has impeded the progress of several appropriations bills to which he unsuccessfully proposed attaching his amendment this year.

Supporters of the lobbying reform bill argued against the addition of the Istook amendment.

Exemptions from registering under the new lobbying reform bill would extend to individual clients that spend less than \$5,000 in six months on lobbying, or organizations spending less than \$20,000 in six months. The definition of lobbying for the new reporting requirements would include direct contacts with policy makers and preparation for lobbying contacts.

Business Giving to the Arts

Support by the Arts Discipline

	1991	1994
Arts education	10%	11%
Dance	4	6
Museums	17	12
Opera	6	8
Other music	5	6
Performing-arts facilities	10	13
Public broadcasting	9	7
Symphony	16	15
Theater	18	11
United Arts Funds	3	8
Other	2	3

Reasons for Support

Demonstrate good corporate citizenship	40%	74%
Enhance the quality of life in areas where companies operate	n/a	66
Enhance company's image & reputation	34	46
Strengthen employee relations	32	22
Increase "business networking" opportunities	n/a	21
Increase sales	18	19
Reach important constituencies	22	18
Promote products and services	23	17
Enhance employee creativity	24	13
Increase press coverage	18	9

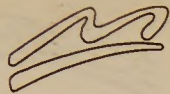
What Influences Decisions About Future Support

	1991	1994
Interest of senior executives	62%	73%
Limited resources	72	70
Employee interest	47	54
Pressure to support other areas such as health and human services, rather than the arts	46	53
Lack of measurable business benefits	32	42

What Groups Should Do to Get More Gifts

Make reasonable requests for support	62%	61%
Submit proposals earlier	51	58
Provide budgets	43	55
Improve understanding of companies' grant-making guidelines	60	50
Provide lists of other business supporters	42	45
Better understand companies' business goals and objectives	55	42
Be willing to work with companies to develop programs to meet needs	60	38

Source: Business Committee for the Arts



Investment Pool opens to Charities

The Investment Fund for Foundations (TIFF) is expanding its TIFF Investment Program (TIP) to include all 501(c)(3) charitable organizations except educational institutions eligible for the Common Fund.

Expert outside money managers help organizations earn higher returns on their pooled invested assets.

Currently, the program oversees about \$400 million in assets under management from approximately 50,000 grant-making foundations.

To learn more about the TIFF Investment Program, contact the cooperatives' staff at 2405 Ivy Road, Charlottesville, Virginia 22903, 800-984-0084.

The above opportunity is a way to maximize the return on investment for cash reserve and restricted funds. However, it would not meet the legal requirements for maintenance of permanent endowments developed with Challenge Grants from the Montana Legislature. The Montana Community Foundation in Helena would be a more appropriate vehicle in that case. For more information on MCF services contact: Sid Armstrong, Executive Director, 443-8313.

(*National Symphony, continued from page 1*) workshops to full orchestral concerts, with the National Symphony Orchestra fulfilling as many of those requests as possible. Each American Residency shares all elements of classical instrumental music throughout a given region, exploring the diversity of musical influences within the state, and giving the region a musical voice in the nation's center for the performing arts through training programs and commissions.

The Kennedy Center and the National Symphony Orchestra wish to express their gratitude to the following organizations (in alphabetical order): Camplex, Central Wyoming College, Montana Association of Symphony Orchestras, Montana's Cultural Trust and the Montana State Legislature, University of Wyoming, Wyo Theater

In-State Activities

A typical Residency includes more than 100 activities during a 10-day period. Currently requests are being assembled for May 1996. Past activities included:

- Full Orchestral Concerts
- Concerts for young people (aimed at age groups specified by local organizations)
- Chamber Concerts (permitting members of the Orchestra to visit smaller venues)
- In-School Ensembles (for ages from kindergarten through high school)
- Youth Orchestra Coaching and/or Conducting Sessions
- Master Classes
- Lectures
- Reading Groups (NSO ensembles read

through the works of local university composition students, offering advice from the standpoint of the professional performer)

- Panel Discussions
- Workshops for Teachers
- Accessibility-Related Workshops and Activities (including interpretation into American Sign Language of texts at selected NSO Young People's Concerts)
- Suzuki and Alexander Workshops
- "Art Attacks" (impromptu performances by NSO members)
- Artistic Exchanges (designed to promote interaction between culturally diverse art forms—examples include a jam session with an NSO violinist and Athabaskan fiddler and Cajun dance lessons for NSO members)
- Music Appreciation Classes
- Speakers Bureaus
- Community Service (performance at community concerts, churches and senior citizen centers)

Follow-Up Activities Composer Commission

After each Residency, a composer from the state is chosen to create a chamber work for performances in Washington, D.C., at the Kennedy Center.

First to receive its premiere was Alaskan composer Craig Coray's *We Walk to the Sky*. The *Washington Post's* Mark Adamo called it "a satisfying piece that creates a ritual atmosphere out of long, repeated melodies and spare musical textures." Louisiana composer Jay Weigel has recently submitted his work *From the Streets*; a date for the premiere remains to be determined. A panel met in November to



NSO Associate Conductor Barry Jekowsky, who will lead the orchestra during the Residency.

(*NEA Funding Cuts, continued from page 1*)

Program Priorities: Response from the field was fairly consistent in its ranking of top priorities. The Council concurred in much of this ranking, with strong priority given to the Artists in the Schools/Communities (arts ed) program and "ArtistSearch," with priority also designated for Individual Artist Fellowships, Grants to Organizations, Folks Arts and Rural Arts assistance. The Council designated as core activities ongoing agency efforts to provide information and opportunities, networking and professional development.

Revenue Generation: The Council looked very specifically at which programs might attract different funding sources, understanding the enormous sensitivity from the field that the agency not compete with its constituency for private funds. In addition, the Council spent time brainstorming funding ideas for the future. Those ideas will be further explored at the next Council meeting and announced once finalized.

Artist Fellowships: The agency currently awards 10 Fellowships at \$2,000 and will strive to continue to do so. MAC may follow the suit of other state agencies which have successfully garnered private funding/sponsorship for Fellowships.

Grants to Organizations: The focus of this program will change from special projects to operational support (2 out of every 3 responses recommended this change). We are contemplating entitling this program Organiza-

tional Excellence Awards, supporting the artistic elements within those budgets. These awards would be biennial grants, with application commencing this spring.

Underwriting: This program will continue but will be retooled so that touring companies apply for a "block grant" to provide this underwriting to their rural presenters, rather than communities applying directly to the Arts Council.

Immediate Action Grants: This program will be renamed to support projects arising as special opportunities or to assist in emergency situations.

ArtistSearch: Two out of three people said they would be willing to pay for ArtistSearch. MAC is currently examining that proposition, and is also looking for alternative ways to generate revenue through the newsletter with advertising, etc.. A plan of action will be developed in the coming months.

Panels: To reduce costs, we will reduce from panels of seven to three for Individual Artist Fellowships: Visual Arts (including crafts media and photography); Performing Arts (Music, Dance, Theatre); and Literature.

Next Steps: The purpose of the retreat was to formulate priorities, with budget development to take place in the coming months. The next Council meeting is slated for February 17, 1996 where the initial 1997 budget will be presented. The public is welcome to attend this meeting in Helena.

make the final selection of a composer from Maine. Montana and Wyoming will each receive a composer commission.

Summer Music Institute

After each Residency approximately half a dozen students, selected by taped audition, are brought to Washington to participate in the three-week Kennedy Center/National Symphony Orchestra Summer Music Institute. The intensive program provides for private lessons with NSO members, attendance at NSO rehearsals, chamber music ensembles, and orchestral rehearsals and performance. Also participating in the Institute are members of the NSO Youth Fellowship Program and recipients of NSO National Trustees fellowships from around the country. Students will be selected from both Montana and Wyoming.

Teacher Fellowship

This project will also continue, with one teacher selected from each state. Each fellowship is a four-week career development project at the John F. Kennedy Center for the Performing Arts tailored to the needs of the teacher.

Guidelines for all Residency follow-up activities will be announced at a later date.

The following schedule represents all information known at this time and is subject to change:

Friday, May 3, 1996

Travel to Laramie, Wyoming

Saturday, May 4, 1996

Morning Coaching/master classes

1 p.m. Rehearsal, Univ. of WY, Laramie

7 p.m. Concert, Univ. of WY, Laramie

Sunday, May 5, 1996

Travel to Riverton, Wyoming

2 p.m. Concert Central WY College, Riverton

Chamber ensemble remains in Riverton. Majority of Orchestra travels to Kalispell

Monday, May 6, 1996

NSO Chamber Ensemble:

Morning: in-school ensembles Riverton, WY

Afternoon: travel to Sheridan

Evening: chamber concert Sheridan, WY

NSO:

Daytime: in-school ensembles Kalispell, MT

Teacher workshops

Coaching sessions

7:30 p.m. Concert Flathead High School, Kalispell

Tuesday, May 7, 1996

NSO Chamber Ensemble:

Morning: in-school ensembles Sheridan, WY

Afternoon: travel to Gillette

Evening: chamber concert Gillette, WY

NSO: possible chamber concerts in smaller western Montana communities

Wednesday, May 8, 1996

NSO Chamber Ensemble:

Morning: in-school ensembles Gillette, WY

Afternoon: travel to Missoula

NSO:

Morning: travel to Missoula

7:30 p.m. concert Wilma Theater, Missoula

Thursday, May 9, 1996

Morning: travel to Great Falls

Afternoon: in-school ensembles

7:30 p.m. concert Civic Center Theater, Great Falls

Friday, May 10, 1996

Morning: travel to Helena

1:00 p.m. Youth Concert Civic Center Auditorium, Helena

Afternoon: coachings Bozeman and Helena

Evening: teacher workshops

8:00 p.m. chamber concert location to be announced

Saturday, May 11, 1996

Morning: travel to Butte

8:00 p.m. concert Mother Lode Theater, Butte

Sunday, May 12, 1996

NSO Chamber Ensemble:

Morning: educational activities Billings

Afternoon: travel to Washington, D.C.

Press Contacts

- For the National Symphony Orchestra: Patricia O'Kelly (202) 416-8443
- For the Montana Association of Symphony Orchestras: Julie Smith (406) 449-7159
- For Wyoming: Tonia Burnette (307) 856-9291, ext. 159.

Fellowship Spotlights

In June 1995, the Montana Arts Council awarded 10 Individual Artist Fellowships for 1995-96. This issue features . . .

Ed Noonan, Poet & Playwright

"Two Summer Poems"

(To Art)

It is never too late to find a lake isle
It is better than dancing before dying
Let the lake do the dancing
Leading the shore in unison
The dancing moment
Into the lake
Where deep down
The lake does not know if it is dancing
Or being danced upon
With birds
The height, the soar, the swirl
But lakes know best the lapping beat
The liquid pull
The whirl

Streams are easy
They react to little feet
With trickling acceptance
Lakes are comfortable to know
Their nodding recognition
And once rolling with a river or two
That's friendship worth renewing
But the ocean
I move toward it with mixed emotions
Will it even notice
Always absorbing every river
As it does
With luck
I'll find a waterfall to slide behind its back
Where it will be surprised to see
Some streams, two rivers, a waterfall and me
The ocean laughs
Don't think it doesn't know
Whose toes it has in tow

A reviewer of his poetry once said that Ed Noonan was like a miner who would look over the scattered pieces of mine tailing and see a beauty and an order that others might not. He has a way of looking at the world that was given to him by being raised in this region. So much of what he is, Ed says, is tied to Montana, and "I've always been drawn to express the beauty of the place that I stand on and move in," and being a local artist is important to him.

"It is important," he says, "to give your local community a vision of themselves, their place and time." Evidence of this is *Warren Street House*, a play about a non-profit home for the developmentally disabled, which was produced by Carroll College here in Helena under the direction of Kim DeLong. It is also the play that awarded him a Montana Arts Council Literature Fellowship. *Warren Street House* evolved from years of experience working as a group home trainer for Helena's Westmont Community Care and depicts the struggle between a non-verbal developmentally disabled group home client and the woman who owns the home.

With the help of Brother Rick Curry of the National Theatre Workshop for the Handicapped, Ed was able to bring the play, with Helena performers, to the Harold Clurman Theatre in New York City before a full house. Because of its success, he received a commission to write his next play, *Taking History*, whose first act was performed last spring with members of the Workshop at the Judith Anderson Theatre, also in New York City. The mixture of the disabilities of the actors and the caliber of their talent gave strength to his words, and the feeling of being in a rehearsal space with them was something he wanted to seize. "The energy in that theater was incredible," he says. "You sensed their strength and force, and I wanted to build a play that gave expression to that. It gave me the drive to complete the work."

After graduating from Butte High School, Ed received a BA in Speech (Theatre) with honors from Lewis University and an MA in Speech (Theatre) at Ball State University. As well as a poet and playwright, he has been an actor, a member of the Legislative Council and a Montana Historical Society Capitol Tour Guide. Presently a teacher in the Theatre Program at Carroll College, he has been writing, producing and directing his plays about Montana and the people in this community for the past 25 years. Publication of his work in numerous national and regional journals has brought him recognition as a poet and a local artist. A cassette of his poetry, "Fresh Recognition," was recently produced and he will finish the play *Taking History* early this year.



9

Hats Off to Urbaska Investments!

More than a decade ago I chatted with a businessman in Albany, GA, who told me that while he liked the arts, his company could not do anything for them because he "did not have the resources of Philip Morris." He was in the trucking and warehousing business. I asked him if his trucks and warehouses always operated to capacity. He responded that he did not know. I suggested that he could haul equipment, scenery and costumes for touring performing arts groups and provide storage space in his warehouse for the arts in Albany. He did.

There are thousands of other small and midsize businesses throughout the U.S. that have learned that they too can invest in the arts. There's Fredrick J. Urbaska Investments in Billings, MT, which funds programs in the Yellowstone Art Center, as well as programs of the Billings Symphony Orchestra. There's ODS Health Plans in Portland, OR which funded the centennial Collection CD of the Oregon Symphony and helped four arts groups in Portland collaborate for the first time in a fundraising event.

Ten years ago BCA and its members began working with small and midsize companies to encourage them to invest in the arts. Last year, business investments in the arts reached a record high of \$875 million. Nearly three quarters of this is attributable to companies with annual revenues of \$1 million to \$50 million.

Source: Business Committee for the Arts.

Judy Blunt, Non-fiction

Judy Blunt's winning essay, "Winter Kill," is set in rural eastern Montana and vividly describes an incident from early in her marriage, a time she says she spent "exploring the fine line that separates solitude from isolation." Presently based in Missoula, Judy says that that rural life, that self-described "microcosm of the world" in which she lived for 30 years, provides the foundation for her writing.

"A third-generation descendant of homesteaders and ranchers, I was born and raised on the prairie of southern Phillips County, Montana, at a time when windmills and generators provided sporadic electrical power, and crank telephones, hand pumps and outhouses were facts of life. The community of Regina had its own zip code, its own lifestyle, its own rules. As a youngster, I attended a one-room school through eighth grade, then was boarded out at age 13 to attend high school in Malta, the nearest small town. I married a local rancher when I was 18, and spent the next thirteen years as a ranch wife and mother in the same community. Situated in the bleak and beautiful Missouri River breaks, the ranch is one of the most isolated in the state, nearly seventy miles from town.

"I was over 30 years old when I left my marriage, my community and the land I had grown to see as an extension of myself. With my three young children, I moved to Missoula and entered the University of Montana in 1986, earning bachelor degrees in Journalism and English in 1991, a Master of Fine Arts in creative writing in 1994. To support my single-parent household and leave time for school, I needed the higher wages offered by non-traditional labor. No stranger to hard, physical labor, I launched into the construction field and worked my way up. I've been employed since 1988 by a local craftsman who has taught me the installation, sanding and finishing of hardwood floors. As my writing grows more rewarding and my children more independent, my focus has shifted to the computer, with floor work taking back seat to essays and poems.

"In my writing, I return to the cactus and sagebrush flats, the rugged hills and coulees of the prairie where I spent the bulk of my life. The collection of essays I'm writing addresses our western mythology and the complex issues that face rural communities today, from the perspective of one woman who lived them—an insider's view of isolation and

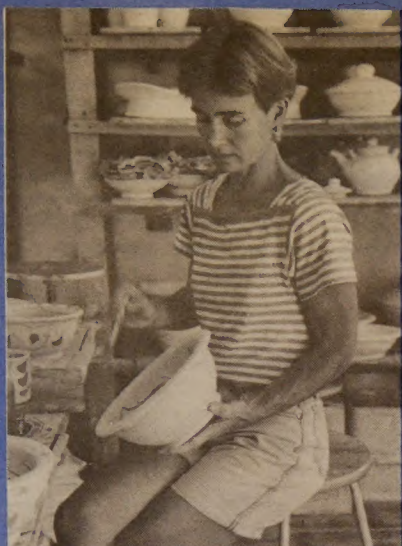


solitude, ownership and public lands, corporate ranches and the husband/wife partnerships they replace. A decade after leaving Phillips County, I find that place defines my voice as a writer as surely as it once defined my life."

A book-length collection of Judy's essays from her life in eastern Montana, "Breaking Clean," will be published by Little Brown, Inc. this year.



10



Sarah Jaeger will hold a porcelain and utilitarian pottery workshop February 14-15 at the Archie Bray Foundation in Helena



"A Grand Night For Singing" at the Alberta Bair Theater, January 20.



The Vigilante Theater "Adversity in Verseville" Cultural Center February 5. "Sherlock . . . Is That" February 5.

Arts Calendar,

Bigfork

February 16-18, 23-25

Bigfork Community Players, "Barefoot in the Park," Bigfork Center for the Performing Arts, call for times, 752-4483

Billings

January 6

Montana Performing Arts Consortium, "Big Sky Spinning, with Philip Aaberg and Celeste Miller," Alberta Bair Theater, 7:30 pm, 585-9551

January 9

Musical America, "Beauty and the Beast," Alberta Bair Theater, 8 pm, 256-6052

January 12-14

The Growing Stage Players, "The Velveteen Rabbit," Billings Studio Theatre, 248-1141

January 13

Billings Symphony Orchestra and Chorale, Four Russian Soloists, Alberta Bair Theater, 8 pm, 252-3610

January 18

Billings Community Concerts, Boris Vitkun, Bass, Alberta Bair Theater, 8 pm, 256-8733

January 20

Alberta Bair Theater, 10th Anniversary Gala: "A Grand Night for Singing," call for times, 256-6052

January 21

Yellowstone Chamber Players, Haydn and Bach, St. Luke's Episcopal Church, 3 pm, 373-5844

February 6

Alberta Bair Theater, Colorado Quartet, 8 pm, 256-6052

February 9-24

Billings Studio Theatre, "To Kill a Mockingbird," call for times, 248-1141

February 10

Alberta Bair Theater, "Parade of Dynasties," 8 pm, 256-6052

February 15

"42nd Street," Alberta Bair Theater, 8 pm, 256-6052

February 17

Billings Symphony Orchestra and Chorale, Pianist Robert Levin, Alberta Bair Theater, 8 pm, 252-3610

February 25

Yellowstone Chamber Players, von Dittersdorf, Boccherini and Mendelssohn, Yellowstone Art Center, 3 pm, 373-5844

February 26

The Acting Company, "William Shakespeare's Henry V," Alberta Bair Theater, 8 pm, 256-6052

February 27

Billings Community Concerts, Aspen Wind Quartet, Alberta Bair Theater, 8 pm, 256-8733

Bozeman

January 2-4

Emerson Cultural Center, Katherine Kramer Dance Workshop, call for times and location, 587-9797

January 11

Emerson Cultural Center, "Small Potatoes: Acoustic Music Series," 7:30 pm, 587-9797

January 18-20

Emerson Cultural Center, Thomas Q. Morris in "Miss Margarita's Way," 7:30 pm, 587-9797

January 20, February 10

Emerson Cultural Center, The Art Market, 9am-2 pm, 587-9797

January 21

Gallatin Chamber Orchestra, Schubert, Bach and Hindemith, First Methodist Church, call for times, 585-0450

February 1-3, 8-10

Emerson Cultural Center, Bozeman Stage Company One Acts, 7:30 pm, 587-9797

February 3

-Bozeman Symphony Orchestra, Symphony Pops: "Space," Willson Auditorium, 8 pm, 585-9774

-The Fall Mainstage, "A Funny Thing Happened on the Way to the Forum," SUB Mainstage Theater, 8 pm, 944-3081

February 15-17, 22-24

Vigilante Theatre Company, "Adversity in Verseville," Emerson Cultural Center, 8 pm, 586-3970

Dillon

January 13

Southwest Montana Arts Council, "The Seven Dwarfs II," Western Montana College Main Auditorium, 3 & 7 pm, 683-9476

Fort Benton

February 7

Chouteau County Performing Arts League, "Paul Taylor with Didjeridoo," 7 pm, Fort Benton Elementary School, 622-3351

February 14

Chouteau County Performing Arts League, "Polo Loco," Wednesday at Ag Museum, 7 pm, 622-3351

Great Falls

January 12

Great Falls Symphony Orchestra, "Beauty and the Beast," Civic Center Theater, 7:30 pm, 453-4102

February 13

Great Falls Symphony Orchestra, Mary Papoulis, violin, Civic Center Theater, 7:30 pm, 453-4102

February 25

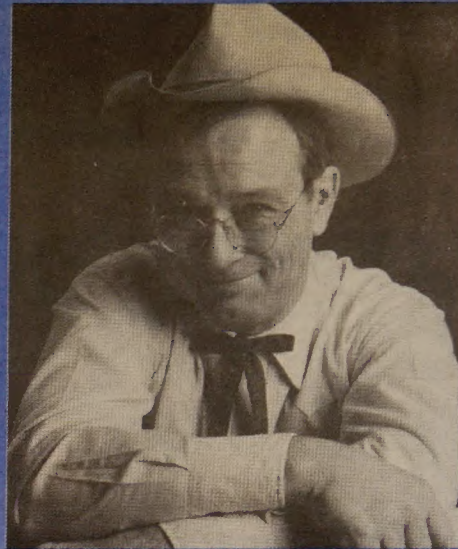
Great Falls Symphony Orchestra and Choir, Brahms, Gershwin & Porter and Bernstein, Civic Center Theater, 7:30 pm, 453-4102



Company performs "The Emerson Company" at the Emerson January 15-17, 22-24 and "You?" in Hobson,



The Port Polson Players perform "Fortune's Fables" Feb. 16-17 at the Kalispell High School.



Entertainer Lance Brown will portray humorist Will Rogers in his production, "A Tribute to Will Rogers - A Voice for the '90s," Jan. 7 at the Sidney Middle School.

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Jan. 1-Feb. 28

Helena

January 12-February 3

Grandstreet Theatre, "Charley's Aunt," 8 pm, 442-4270

January 13

Helena Presents, Celeste Miller and Philip Aaberg, Myrna Loy Center, 8 pm, 443-0287

January 15

Helena Presents, Martin Luther King, Jr. Celebration, Myrna Loy Center, 7:30 pm, 443-0287

January 27

Helena Presents, Anthony Davis and the String Trio of New York, Helena Middle School, 8 pm, 443-0287

February 3

Helena Presents, "Asleep at the Wheel," Civic Center, 8 pm, 443-0287

February 9

Helena Presents, Colorado Quartet, Myrna Loy Center, 8 pm, 443-0287

February 10

Helena Presents, James Newton Quartet, Myrna Loy Center, 8 pm, 443-0287

February 11

Archie Bray Foundation, Valentine's Day Open House, 1-5 pm, 443-3502

February 13

Helena Presents, Chinese Acrobats and the Parade of Dynasties, Civic Center, 7:30 pm, 443-0287

February 17

Helena Symphony Society, "Exotic Places," Civic Center, call for times, 442-1860

February 24-25

Archie Bray Foundation, Sarah Jaeger Workshop: Porcelain and Utilitarian Pottery, call for times, 443-3502

Hobson

February 5

Vigilante Theatre Company, "Sherlock...Is That You?" 8 pm, call for location, 586-3897

Kalispell

February 11

Glacier Orchestra and Chorale, "Winter Wonderland," Flathead High School, 7:30 pm, 755-5268

February 16-17

Port Polson Players, "Fortune's Fables," Flathead High School, call for times, 883-4691

Lewistown

February 11

Gallatin Chamber Orchestra, Schubert, Bach and Hindemith, James Fergus Center for the Performing Arts, call for times, 585-0450

Missoula

February 10, 11

Missoula Symphony, Stephen Hough, Piano Soloist, Wilma Theater, call for times, 243-2019

February 13-15, 23-24

Montana Rep, "Sunshine Boys," UM's Montana Theatre, call for time, 243-6809

February 16-17, 21-22

Montana Rep, "School for Wives," UM's Montana Theatre, call for time, 243-6809

February 16-18, 21-25

Missoula Children's Theatre, "The 1940's Radio Hour," Wilma Theater, call for times, 728-1911

February 25

String Orchestra of the Rockies, "Music From the Great North," UM's Music Recital Hall, 8 pm, 549-7814

Polson

January 20, 21

Port Polson Players, "The Barnyard Bard," Polson High School, 7 pm, 883-4691

February 20

Folkshop Productions, Chris Proctor, Polson High School Auditorium, 7:30 pm, (800) 984-FOLK

Ronan

January 9

Folkshop Productions, Small Potatoes, Ronan Community Center, 7:30 pm, (800) 984-FOLK

Sidney

January 7

MonDak Heritage Center, "Tribute to Will Rogers: A Voice for the 90's," Sidney High School, call for time, 482-3500

February 6

MonDak Heritage Center, "Abraham Lincoln," call for time, 482-3500

February 11

MonDak Heritage Center, "The Golden HoneyMoon," call for time, 482-3500

Whitefish

January 6

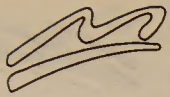
Western Eclectic Gallery, Opening Reception for John Well Off Man, painter and Dwight Billedeaux, sculptor, call for time, 862-5156

January 26-28, February 2-4

Whitefish Theater Company, "A...My Name is Alice," Meadow Lake Resort, 7 pm, 755-5268

February 10

Glacier Orchestra and Chorale, "Winter Wonderland," Whitefish Central School Auditorium, 7:30 pm, 755-5268



12

E

xhibitions, Jan. 1 – Feb. 29



Ioana Dacu's "Keen Relations" will be displayed at the Northcutt Steele Gallery, January 17-February 9.



Rebecca Hutchinson's sculpture will be displayed as a part of "A Woman's Place" exhibit at the Paris Gibson Square Museum of Art through February 4.

Anaconda

Copper Village Museum and Art Center: "Invitational Ceramics Exhibition," Jan. 5-Feb. 17; "Annual Student Exhibition," Feb. 22-March 16

Billings

Yellowstone Art Center: "28th Annual Art Auction Exhibition," Jan. 26-March 1
Northcutt Steele Gallery: "Ioana Dacu: photographs and paintings," Jan. 17-Feb. 9

Bozeman

Beall Park Art Center: "Richard Swanson," Jan. 5-Jan. 27; "Sandra dal Pagetto," Feb. 2-Feb. 24
Emerson Cultural Center: "Vision of Voices," Jan. 5-Feb. 29
Museum of the Rockies: "Seasons: Russell Chatham," through Feb. 4; "Blackfeet Indian Tipis: Design and Legend," through Feb. 4; "Fred E. Miller: Photographer of the Crows," Jan. 27-Feb. 28

Browning

Museum of the Plains Indian: "Painted Parfleche Containers from the Museum Collection," through Jan. 16

Butte

Arts Chateau: "International Faux Post," Jan. 20-Feb. 25
Main Stope Gallery: "Sallie Bowen: watercolors and Phil Winninghoff: oils," Jan. 9-Feb. 28

Chester

Liberty Village Art Center: "Theodore Waddell: Print Exhibition," through Jan. 1; "Student Shows," Jan. 1-Feb. 28

Dillon

Western Montana College Gallery: "NW Prints Council Exhibition," Feb. 5-Feb. 26

Great Falls

CM Russell Museum: "CM Russell Art Exhibition," through Jan. 7; "Cowboy Cartoonists," through Feb. 18; "CM Russell Auction Art Exhibit," Feb. 23-March 23
Paris Gibson Square Museum: "A Woman's Place: Christine Joy, Gennie DeWeese, Rome Stuckart, Clarice Dreyer and Rebecca Hutchinson," through Feb. 4; "Expressing the West: George Gogas, Freeman Butts and Susan Stewart," Feb. 15-March 30

Helena

Montana Historical Society: "Riders Under the Big Sky," and "The Horse in Art," through Jan. 31
Holter Museum of Art: "Tim Holmes: Visitation of the Muse," Jan. 12-Feb. 25

Kalispell

Hockaday Center for the Arts: "American Regionalists," Jan. 16-Feb. 25; "Geneese Hilton: Paintings," Jan. 16-Feb. 25

Miles City

Custer County Art Center: "17th Annual Juried Exhibition," Jan. 21-March 3

Missoula

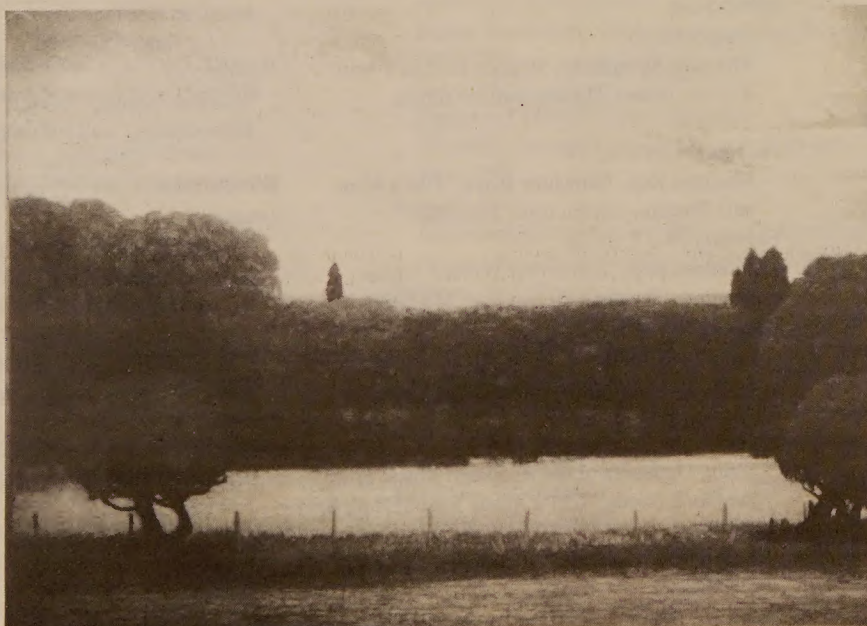
Art Museum of Missoula: "Three American Regionalists," through Jan. 6; "Dale Chihuly, glasswork," Feb. 1-April 30
University of Montana Gallery: "Talking Quilts: Possibilities in Response by Teresa Cooper Jacobs," Feb. 5-March 1
Paxson Gallery: "Time Life Series: Dan Hillen," Jan. 30-March 2
Missoula Cultural Council Gallery: "Julie Zankener: photos," Jan. 5-Jan. 31; "Marianne Bonjorni: drawings," Feb. 1-Feb. 28

Sidney

MonDak Heritage Center: "Zimmerman Collection: oil paintings by Carolyn Zimmerman," "Eye of the Camera: photographs by Clint Whitmer," and "Picture Perfect: photographs by Harry Wilcox," Feb. 6-March 17

Whitefish

Bebe Kezar's Western Eclectic Gallery: "John Well Off Man: oil paintings," and "Dwight Billedeaux: sculpture," Jan. 6-Feb. 4



"Grain Fields in August" is one of 12 Russell Chatham oil paintings on display through Feb. 4 at the Museum of the Rockies.

A Montana Arts Electronic Mail Directory

Archie Bray Foundation:
archiebray@desktop.org
World Wide Web site: <http://www.imageplaza.com/mt/art/abray/abf.html>
Billings Symphony: alnash@mcn.net;
World Wide Web site: <http://www.mcn.net/symphony>
Bozeman Symphony:
stevetanner@metnet.mt.gov
Helena Symphony: skall@metnet.mt.gov
Glacier Orchestra and Chorale:
goc@tmn.com or
maae@cpmt.cyberport.net
Great Falls Symphony: cvalacich@mcn.net
Liberty County Arts Council
c/o Pat Ludwig: PatLudwig (on MetNet)
Missoula Symphony: cvmsa40@tmn.com
Montanans for Quality Television:
mqtv@ism.net
Jack Nickels, Jr. (former MAC member in Ft. Peck): jnickels@mcn.net
Montana Web Sites:
Archie Bray Foundation: URL is <http://www.imageplaza.com/mt/art/abray/abf.html>

National Endowment for the Arts Legislative Update

Appropriations

Conference

In mid-September, members of the House-Senate Conference Committee on the FY 96 Interior Appropriations bill met to resolve the differences between the House and Senate bills. The positions of the two houses were as follows:

House Position:

Funding level: \$99.5 million; and
Funding contingent upon re-authorization passing House.

Senate Position:

Funding level: \$110 million;
Funding not require authorization this year;
No grants to individuals except for literature, National Heritage Fellowship, and Jazz Masters;
No subgranting;
Project-specific seasonal support only; and
Two Helms content restriction amendments prohibiting denigration of religion and depiction in "patently offensive way" sexual or excretory activities.

On September 19, after debate and several amendments, the Committee agreed to:

Accept the House-passed lower funding level of \$99.5 million in return for rejecting the House-passed requirement that all NEA funding be withheld pending House passage of reauthorization language;

Accept the two Helms content restriction provisions;

Accept the Senate language that prohibits grants to individuals except those in literature, as well as the honorific Jazz Masters and Folk Heritage Fellows; and

Accept the Senate language that essentially eliminates seasonal support and eliminates subgranting (except by state arts agencies).

Representative Yates (D-IL) offered an amendment that would have substituted the current law obscenity provision for the Helms

provisions. The House conferees rejected the Yates amendment by a vote of 4 to 4. Representative Yates (D-IL), Kolbe (R-AZ), Skaggs (D-CO), and Bunn (R-OR) voted in favor of the amendment. Representatives Regula (R-OH), Skeen (R-NM), Nethercutt (R-WA), and Taylor (R-NC) voted in opposition. Representative Beville (D-AL) abstained.

With respect to the issue of future NEA funding, the conferees agreed to disagree with the following report language:

The managers on the part of the House continue to support termination of NEA within two years, and do not support funding beyond FY 1997. The managers on the part of the Senate take strong exception to the House position, and support continued funding for the NEA. The managers expect this issue to be resolved by the legislative committees in the House and Senate.

House Rejection of Report and Reconvening of the Conferees

The House began consideration of the FY 96 Interior Conference Report on September 29. After some debate centering mainly on the Senate's deletion of a hard rock mining patent moratorium provision, Representative Yates (D-IL) offered a motion to recommit (send back) the report to Conference. The motion passed by a vote 277 yeas to 147 nays.

On October 5, the U.S. Department of Justice sent a letter to Rep. Yates indicating that the Helms amendment relating to denigration of religion was unconstitutional, and that the second Helms amendment relating to patently offensive productions had constitutional problems as well.

On October 31, the Interior Conference reconvened. In the intervening time, a number of senators had expressed concern to Chairman Gorton (R-WA) about the Helms amendments in light of the Justice Department letter. In an effort to head off further amendments to the Helms amendments, Chairman Gorton offered

his own substitute amendment, which purported to address some of the concerns raised in the Justice letter. In fact, the Gorton amendment did nothing except make the amendments more confusing, and in response Senator Leahy (D-VT) offered his own amendment. The Leahy amendment would have substituted the obscenity language in current law for the Gorton and Helms amendments. After some debate the Leahy amendment failed by a vote of 5 to 8 of the Senate conferees. All of the Democrats except Senator Byrd (D-WV) voted aye, all the Republicans except Senator Bennett (R-UT) voted no.

Immediately after that, Rep. Yates presented the Leahy amendment again to the House conferees, and after considerable debate, the amendment failed on a straight party line vote of the House conferees. All the Democrats voted aye, and all the Republicans voted no.

Continuing Resolution

Irrespective of the final budget agreement to come, it is nearly certain that FY 96 funding for the Arts Endowment will remain at \$99.5 million. Both the House and Senate agreed to the number, and while the White House objected to the cut, it does not appear the President would veto the Interior bill on the basis of the NEA cuts alone.

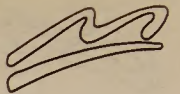
Reauthorization

House

There has been no action by the full House. Rep. Goodling's bill, H.R. 1557, is on the House calendar and available for action, but there is no date set for its consideration.

Senate

There has also been no action to date in the Senate. The Kassebaum-Jeffords Bill, S. 856, has been reported favorably from Committee and is pending on the Senate calendar with some chance that it could be brought before the full Senate this year.



13

On-line Consulting Service

The Western States Arts Federation (WESTAF) has initiated a new service designed to help artists and arts organizations answer nagging questions about the business of art. Best of all, it's free. Circuit Riders, a phone, and on-line consulting service, connects people in the arts with experts who consult on topics as diverse as developing promotional materials, career planning, designing a tour, board development and discovering how the Internet can help with arts marketing. Folk and ethnic artists, musicians, storytellers, authors and arts advocacy groups have already taken advantage of the program. Getting connected is easy. An interested resident of the western states calls WESTAF with an arts-related need. WESTAF conducts a short interview and recommends at least two consultants. The constituent then selects and contacts the consultant of his/her choice, works with that consultant for up to eight hours, and WESTAF pays the consultant's fee. All the constituent pays is any related phone bill. For information call Dianne Barnes at (505) 988-1166 or write to WESTAF, 236 Montezuma Ave., Santa Fe, NM 87501-2641. You can also send a fax to (505) 982-9307, reach the TDD at (505) 988-5278 or e-mail Circuit Riders at westaf@tmn.com

REORGANIZATION FACT SHEET

New NEA Structure

Our reduced funding and agency reinvention mean a major reorganization of remaining agency staff. New assignments will take effect on December 20 and the full reorganization will take effect in January of 1996. Organizational charts are available on the new NEA structure and staffing.

Grantmaking & Partnerships

Beginning in January of 1996, the Endowment will provide support in three areas:

1. Four Theme Categories under which organizations and institutions can receive project support;
2. Partnership Agreements that assist states, jurisdictional and regional arts agencies in carrying out arts plans that benefit a state's artists, arts organizations, arts education efforts and underserved activities.
3. Leadership Initiatives that encourage organizations, large and small, to support projects of national significance and impact, or that serve as models, in one field or across disciplines.

A brief descriptions of each of the four theme categories follows:

Heritage and Preservation

Projects must honor, assist and make visible those arts rooted in and reflective of the many traditions that make up our nation, as well as preserve the most significant artistic accomplishments for future generations.

Creation and Presentation

Projects may range from 1) the creation of new works, by providing the resources, time and space to create a specific work or body of work to 2) the presentation of existing works of any period and in any arts discipline to audiences through a diverse range of activities in formal or informal settings.

Education and Access

Projects must broaden and deepen educa-

tional experiences for all ages, particularly young Americans, and make the arts available to those who, by virtue of geography, economic conditions, ethnic background, disability or age, lack adequate opportunities to participate in the arts.

Planning and Stabilization

Projects must offer arts organizations, large and small, the opportunity to clarify and strengthen their missions, build their capacity and resources, adapt to current funding circumstances, and sustain the arts during a time of constant change.

The Arts Community

The Arts Endowment will support all arts disciplines and fields, including arts education, dance, design, expansion arts, folk and traditional arts, international projects, literature, media arts, museums, music, opera-musical theater, present, theater and visual arts.

The Endowment remains committed to supporting equitable opportunity for all organizations and investment in as diverse a reflection of our society as possible.

Further Changes

The agency will no longer be divided into discipline programs, although maintaining discipline expertise within the agency and in the review of applications remains a priority.

Organizations may submit only one application per year to one of the four categories.

Congress has eliminated seasonal support and direct grants to individuals except literature, Jazz Masters and Heritage fellowships.

State arts agencies will each submit one partnership agreement to address their basic state plan, arts education and underserved initiatives.

New Guidelines

A new, single guideline book describing the four new theme categories, eligibility requirements, review criteria and the application process will be available by January of 1996. The book will cover the remaining part of FY 1996 and FY 1997 as well. If you have not

received a copy of the book by mid-January, contact the agency at (202) 682-5400.

Future Applications

The number of grant applications will have to be greatly reduced because of the major staff reductions. After reading the new guideline book, applicants are encouraged to contact the discipline advisor or specialist representing their particular field before submitting an application to one of the four categories. Each application, regardless of the theme category to which it is submitted, will be received first by the appropriate discipline advisor or specialist, who then will implement a discipline/field-based process with experts in that field to review each application. The most outstanding applications will be submitted to the broader theme panel.

Information Materials

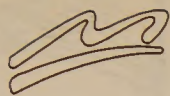
Individual programs at the Endowment have begun disseminating letters and factsheets to their respective fields about how we are dealing with applications, categories and deadlines in the interim period between now and February of 1996. By late November of 1995, the agency will be able to provide more detailed information on the reorganization and how it will affect potential applicants. We will disseminate information as it becomes available.

General Information

Fiscal year 1996 will be a transition year. A major restructuring of any organization, whether in the public or private sector, involves a high degree of cooperation, flexibility, patience and vision by those affected both within and outside of the organization. The Endowment staff is working extremely hard to ensure that our reinvented agency continues to fulfill its mission to foster the excellence, diversity and vitality of the arts in America and to broaden public access to the arts.

If you have any questions about the new agency reorganization, please contact the Office of Communications at (202) 682-5570.

Source: National Assembly of State Arts Agencies



14

Internet Marketing Opportunity

Artists and Craftspeople interested in using the Internet to market their work should check out Natural Reflections Marketplace. They will get you online, answer your electronic mail, talk with customers, take orders and receive payment up front. You don't need a computer or computer knowledge to use their services. Contact them at (406) 862-4936.

THE CREATIVE PROCESS

by Jack Hines

A few years ago Jessica Zemsky and I were asked to participate in a freshman (course) at a Montana college. We were . . . to supply one segment of an overview of possible careers. . . .

Simply telling the young group what we did to earn a living would not work. It was clear we would have to devise a more complete statement about the force of art in the contemporary world and in Western society.

Scheduled at 8:30 a.m., we encountered a sea of yawning faces. . . . We picked six people from the audience, five students and one male faculty member and asked them to line up on stage. With the exception of the teacher in a gray suit, this was one bizarrely dressed group of people.

And they were our art show! We identified the articles of clothing, accessories and jewelry each wore, explaining that these items began in the hands and minds of artist/designers. The art, we pointed out, was in the t-shirts, jeans, boots, skirts, sneakers, caps and jackets—all wild colors and some emblazoned with familiar logos or personalized graffiti. Each person on stage made an artistic choice that day. . . .

The bleary-eyed audience soon laughed and called out theories of their own about our victims' decision making in the creative process of dressing. Certainly, each person's vestments formed the image they wished to project. The professor wore the uniform of

authority in contrast to the generally ragtag, macho or limbo look of the kids.

The clothing example is brought up as a microcosmic look at the highest purpose of art: the transmission of an idea from its originator to an audience through a personal statement. It also exemplifies that the creative process is not the exclusive property of the art's originator or the person making the statement. Matters of acceptance, rejection or totally ignoring the targeted audience are also essential to the process. We are surrounded by varied expressions of art, from the inconsequential to the profound. . . . Even couch potatoes . . . are bombarded by artsy electronic imagery on the television.

There is no product in today's society that has not been touched by an artist. . . . Our society demands aesthetic value statements from the artifacts in our lives. These objects may project sheer beauty or unpardonable glitz—packaging and industrial design march to the tunes of our demands.

We were impressed that the college had asked our opinion about the arts and was acknowledging that art is a primary element in society. So often industrialized societies spurn the artistic side as a frill, scoffing at its practitioners as irrelevant dreamers. . . .

It is easy to assume that art is only that which is framed and hanging on the discriminating museum's or collector's walls, or gracing

sculpture stands in those same hallowed halls. Not so!

Art surrounds us, as it always has.

I recently saw an atlatl or ancient throwing stick used by our North American ancestors. This ingenious bit of early engineering extended the energy fulcrum ratio between arm muscles and the point of release of the lance, increasing distance and penetrating power threefold. The example I saw belied its grim usage by having been decorated with a sublimely carved eagle's head. . . . This atlatl speaks volumes about the need we have to insinuate art into all levels of our lives. Is this nearly 11,000-year-old weapon much different from modern hunting rifles, made of gorgeously grained, finished and often decorated wood stocks?

We need beauty in our lives. We need that beauty to be expressive of ourselves. We need expression to facilitate our being in touch with fellow humans. And we need the person-to-person touch and acceptance that stimulates the thoughtfulness and creativity of the purveyors of art in all its forms. . . . whether it be decorative, practical or profound!

Jack Hines is a professional artist, teacher, writer and Council member living in Big Timber, MT.

Reprinted from a longer article with permission from Jack Hines and *Southwest Art*, with thanks.

Opportunities

Visual Arts, Crafts & Photography Call for Entries State & Regional

The Custer Country Art Center announces a call for entries for the 17th Annual Juried Exhibit to be held February 4-March 24, 1996. The contest is open to all residents of Montana and adjoining states. All work must be original and entries can be any medium completed within the last two years. There is a nonrefundable entry fee of \$7 for the first and \$3 for the second work by a single artist. For a prospectus, contact: Custer County/Art Center, PO Box 1284, Waterplant Road, Miles City, MT 59301; (406) 232-0635. **Deadline: January 27, 1996.**

Western States Arts Federation offers regional fellowships for visual artists to recognize exceptional work expressing contemporary ideas in painting, works on paper and new genres. Open to professional artists residing in AK, AZ, CA, CO, HI, MT, NV, NM, OR, UT, WA and WY. Full-time students not eligible. Benefits include \$5,000 cash award, catalog, support for non-profit presentation of fellowship work. To receive an application form, send a 6"x9" SASE with 78 cents postage to WESTAF, 236 Montezuma, Santa Fe, NM 87501-2641; (505) 988-1166. **Deadline: February 5, 1996.**

Beall Park Art Center of Bozeman announces a call to Montana artists working in watercolor for a juried exhibition March 1-30, 1996. Artists are invited to submit up to three entries as slides or actual artwork. Non-refundable entry fee is \$5 per piece. Entries must be framed and suitable for hanging. For more information, send SASE to: Beall Park Art Center, 409 North Bozeman Avenue, Bozeman, MT 59715; (406) 586-3970. **Deadline: February 9, 1996.**

Very Special Arts Montana is sponsoring a visual arts exhibit in March 1996 at the Governor's Reception Room at the State Capitol Building in

Helena. Open to all Montana artists with disabilities maximum two entries per artist. All work must be presentable and/or ready to hang. An artists' reception will be held during the show and will be hosted by Governor and Mrs. Racicot. For more information or for entry forms, send SASE to: Alayne Dolson, Executive Director, Very Special Arts Montana, 221 East Front Street, Missoula, MT 59802; (406) 549-2984. **Deadline: February 15, 1996.**

The 6th Annual Great Garbage Binge Art Show, a national juried competition open to artists of all media will be held at the Emerson Cultural Center, Bozeman, Montana from April 5-May 31, 1996. The show is an exhibition of work which is representative of current ideas, trends and realities in the use of recycled art or mixed media. Jurors include Richard Notkin and Phoebe Toland. Cash awards of up to \$1,200 will be given. There is a \$15 fee for up to three slides. Montana residents send SASE to: Nick Bonner, Box 874, Helena, MT 59624; (406) 443-7886; out of state applicants, send SASE to: Rick Keating, 1715 Bella Street, Boise, ID 83702; (208) 338-0631. **Deadline: February 16, 1996.**

The Northcutt Steele Gallery is currently seeking exhibitors for the 1996-1997 academic year. To apply, send ten (10) slides, slide list, resume, statement and SASE to: Tracy Linder, Director, Northcutt Steele Gallery, Montana State University-Billings, 1500 North 30th Street, Billings, MT 59101; (406) 657-2980; fax (406) 657-2187. **Deadline: February 16, 1996.**

Bellevue Art Museum is seeking entries for the 1996 Pacific Northwest Arts and Crafts Fair. The fair features over 300 juried artist booths, art exhibitions, demonstrations and Kids' Fair. Jurors will select 300 artists for the main fair and an additional 25 artists for spaces at kids' fair. Fair dates are July 26-28, 1996. Artists in all media are eligible to submit 5 slides to enter and be present during the event to participate. For a prospectus, contact: Lisa Alfieri, Fair Manager, Pacific Northwest Arts & Crafts Fair,

301 Bellevue Square, Bellevue, WA 98004; (206) 454-4900; fax: (206) 454-4102. **Deadline: March 1, 1996.**

The MonDak Heritage Center announces a call for entries for its 15th Annual Quilt Extravaganza, "Warming of the West," a juried/non-juried exhibit to be held March 18-April 16, 1996. Open to artists living in MT, ND, SD, WY and Alberta and Saskatchewan, Canada. There is a non-refundable \$5 fee per juried entry. Cash awards and ribbons will be awarded in the juried division only. For a prospectus, send SASE to: MonDak Heritage Cen., PO Box 50, 120 Third Avenue SE, Sidney, MT 59270; (406) 482-3500. **Deadline: March 11, 1996.**

Helena City-County Building invites all interested Montana artists to publicly display their work — free of charge — on a monthly basis. Two-dimensional works are welcome. Artists are responsible for delivering, hanging, picking up art and leaving business cards and/or price sheets for buyers. Send letter of interest or contact: Tim Murry, building manager, Helena City-County Building, 316 North Park Ave., Helena, MT 59623; (406) 447-8399.

Montana Secretary of State's Office invites all interested Montana artists to publicly display their work — free of charge — on a monthly basis. Two and three-dimensional works are welcome. Artists are responsible for delivering, hanging, picking up art and leaving business cards and/or price sheets for buyers. Send letter of interest or contact: LesLee Shell, Secretary of State, Room 255, State Capitol, PO Box 202801, Helena, MT 59620-2801; (406) 444-1259.

Montana State Auditor's Office invites all interested Montana artists to publicly display their work in the office foyer on a monthly basis. The space includes five walls, each approximately 8'x10'. Two dimensional work is preferred and will be displayed for one month. Artists are responsible for delivering, hanging, picking up art and leaving

business cards or price sheets for buyers. For more information, contact: Ed Tinsley, State Auditor's Office, PO Box 4009, Helena, MT 59604; (406) 444-2040 or (800) 322-6148.

Visual Arts, Photography & Crafts Call for Entries National

Arts Festival of Atlanta announces a call for artists for its 43rd annual nine-day event that presents contemporary visual and performing arts by innovative artists from across the nation and around the globe to be held September 21-29, 1996. Festival projects include: New Composers Project, Video Work, Kidsart and Street Performance. For a prospectus with project deadlines, send SASE to: Arts Festival of Atlanta, 999 Peachtree Street NE, Suite 140, Atlanta, GA 30309-3964; (404) 885-1125; fax: (404) 876-1791.

The Anchorage Museum of History and Art is looking for contemporary masks in all media for a year-long exhibition targeting children and families. There is space for 100 masks/headresses set in a tropical rain forest with an Indiana Jones-like adventure theme. The exhibition opens in June of 1996 and closes in May of 1997. Shipping of the artwork will be paid for by the Anchorage Museum. Send 35 mm color slides or transparencies with an SASE to: David Edlefsen, Curator, Anchorage Museum of History and Art, 121 West Seventh Avenue, Anchorage, AK 99501; (907) 343-6185; fax: (907) 343-6149. **Deadline: January 8, 1996.**

Corvallis Arts Center/Linn Benton Council for the Arts announces a call to women artists for the Women's Vision exhibition March 13-April 5, 1996. Women artists of every cultural and ethnic background are invited to submit slides of artwork for this juried show. No entry fee. CALYX, a feminist publishing house, will make a choice from the accepted artists to feature a portfolio in its quarterly magazine. For a brochure, send SASE to: Corvallis Arts Center/Linn Benton Council for the Arts, Women's Vision, 700 SW Madison, Corvallis, OR 97333. **Deadline: January 10, 1996.**

Art Show at the Dog Show, the nation's premier juried fine arts competition devoted exclusively to canine art announces its tenth annual competition. More than \$8,000 in cash prizes will be awarded and selected works will be displayed during the month of March 1996 at the Foyer Gallery in the Century II Convention Center in Wichita, Kansas and at the Sunflower Cluster Dog Shows at the Kansas Coliseum April 5, 6 and 7, 1996. Each artist may submit up to three entries. Entries are accepted by slide submission only. For a prospectus, send SASE to: Joe Miller, 11301 West 37th North, Wichita, KS 67205; (316) 722-6181. **Deadline: January 12, 1996.**

ARTS Iowa City announces the nineteenth annual competitive exhibition of paper/fiber works. Merit and cash prizes will be awarded. Eligibility is limited to works using paper and/or fiber as the primary expressive medium and all works must have been produced in the past two years. Slides of two works may be submitted, but no two-dimensional piece may exceed 84" in height or 96" in width. For a prospectus, send SASE to: Paper/Fiber XIX, ARTS Iowa City, 129 East Washington Street, Iowa City, IA 52240; (319) 337-7447. **Deadline: January 13, 1996.**

The Washakie County Museum & Cultural Center in Worland, Wyoming announces a call for entries for its annual Benefit Art Show. Over \$4,000 in purchase awards and prizes will be awarded. For a prospectus, send SASE to: Terri Thurman, 713 Culbertson, Worland, WY 82401; (307) 347-2577; (307) 347-2412. **Deadline: January 15, 1996.**

Sculpture in the Park, announces a call for entries for its juried exhibition and sale to be held August 10-11, 1996. Open to sculptors working in permanent media, entry fee is \$25 payable with 35 mm color slide submission and an entry fee of \$50 will be due upon acceptance into Sculpture in the Park '96. For more information, contact: Sculpture in the Park, Loveland High Plains Arts Council, PO Box 7006, 125 East 7th Street, Loveland, CO 80537-0006; (970) 663-2940; (800) 551-1752. **Deadline: January 17, 1996.**

Cedar City Art Committee's 55th annual art exhibition, Traditional Materials - New Expressions (in celebration of the Utah Centennial), April 4-26,

1996. Open to all artists in the United States, in all media. Purchase awards will be given. A maximum of three slides. Entry fee is \$15 for one entry; \$5 for each additional entry. For a prospectus, send SASE to: Cedar City Art Committee, c/o Braithwaite Fine Arts Gallery, Southern Utah University, 351 West Center, Cedar City, UT 84720; (801) 586-5432. **Deadline: January 20, 1996.**

Palm Springs Desert Museum Artists Council announces its annual juried exhibit, March 19-April 14, 1996. Exhibit is open to all residents of the United States. Art must be original and completed in the last three years and not previously shown in a juried exhibition in California. Media: oil, watercolor, acrylic, drawings, mixed-media, graphics, photography and sculpture (50 lbs. or under). No crafts or functional art. Prizes and awards totaling \$3,000. For prospectus, contact: Artists Council, PO Box 2288, Palm Springs, CA 92263; (619) 325-7186. **Deadline: January 24, 1996.**

The North Shore Art League presents the Old Church Craft Festival to be held on May 25-26, 1996 at the Old Orchard Center, Skokie, Illinois. Participation is open to all craft media and techniques. Work must be of original concept and design. No casting from commercial molds. No strung beads unless hand-crafted. Artist must be present. A minimum of \$2,000 in awards and purchase awards will be given. Jury fee is \$20 for a non-member and display fee is \$350. For a prospectus, contact: North Shore Art League, 620 Lincoln Avenue, Winnetka, IL 60093; (708) 446-2870. **Deadline: January 31, 1996.**

The College of Santa Fe is placing a call for artists and sponsors to participate in its 10th annual Monothon, a marathon monoprintmaking extravaganza benefiting the college's Art Department. Scheduled for February 15-21, 1996 at the international exhibition space, SITE Santa Fe. Sponsors pay \$250 to cover the printing costs for the artists, who are allotted four hours to make monotypes. For a prospectus, send SASE to: Don Messac, Graphics Workshop, The College of Santa Fe, 1600 St. Michael's Drive, Santa Fe, NM 87505; (505) 473-6564 or (800) 456-2673; fax: (505) 473-6501; email: dmessec@fogelson.csf.edu. **Deadline: February 1, 1996.**

The LaGrange National XIX Biennial juried competition, jointly sponsored by the Lamar Dodd Art Center of LaGrange College and the Chattahoochee Valley Art Museum for works in any media or style, completed since January 1, 1993 and featuring \$15,000 in purchase awards, will be held from April 10-May 25, 1996. All artists residing in the U.S. are eligible. For a prospectus, contact: the Chattahoochee Valley Art Museum, 112 Hines St., LaGrange, GA 30240; (706) 882-3267. **Deadline: February 23, 1996.**

Lincoln Arts will present its ninth annual juried competition of ceramic works by artists residing in the United States from May 18-June 15, 1996. This exhibition of contemporary art (sculptural, non-functional or functional) will be held on the property of the renowned Gladding McBean terra cotta factory and displayed in two areas: inside an original 35-foot beehive kiln and in the historic architectural design studio. Purchase and merit awards total \$9,000. For a prospectus, send SASE to: Lincoln Arts, PO Box 1166, Lincoln, CA 95648. **Deadline: March 20, 1996.**

Literature & Playwriting

International Quarterly, a nonprofit journal of writing, art and ideas, seeks excellence in essays, fiction, poetry, etc., in original English or translation from all continents. \$500 awards in each of four categories: fiction, nonfiction, poetry and "Crossing Boundaries." Poetry: 5 poems. Entry fee is \$10. Send SASE for guidelines: International Quarterly, PO Box 10521, Tallahassee, FL 32302-0521; (904) 224-5078. **Deadline: February 1, 1996.**

Eclectic Literary Forum (ELF) is accepting entries for the 1996 Ruth Cable Memorial Prize for Poetry. A nationally distributed literary quarterly, ELF will publish the winning work in a future issue. The entry fee is \$8 for three poems; \$3 for each additional poem. Top prize is \$500 and three honorable mentions at \$50 each. Send #10 SASE for complete guidelines to: ELF 1996, Poetry Competition, PO Box 392, Tonawanda, NY 14150; (716) 693-7006. **Deadline: March 31, 1996.**

Heresies seeks writing by women for feminist publication on art and politics. For guidelines, send SASE to: Heresies, PO Box 1306, Canal Street Station, New York, NY, 10013; (212) 227-2108. **Deadline: Ongoing.**

Paper Boat, a quarterly magazine, seeks submissions of poetry, short fiction and personal essays. Send up to 3 poems or 2 pieces of short fiction or personal essays with SASE to: Paper Boat Magazine, Paper Boat Press, PO Box 2615, Poulsbo, WA 98370.

Artists in Search Of... seeks playwrights for residencies in playwriting development labs. Selected playwrights take part in ongoing readings by a professional acting company and developmental discussions with resident directors and other playwrights. Plays should teach lessons of peace and tolerance and be already in development but not yet published or optioned. Submit a writing sample, synopsis or outline of play to be developed and at least one scene, cast breakdown, resume and SASE to: Artists In Search Of... The Peaceworks Project, 206 West 99th Street, #2C New York, NY 10025. **Deadline: Ongoing.**

Milkweed Editions seeks unpublished novels and collections of short stories or novellas by previously published writers for the Milkweed National Fiction Prize. Award includes publication and \$2,000 cash in addition to advance and royalties. All manuscripts submitted will automatically be considered for the Prize. For guidelines and information, contact: Milkweed Editions, National Fiction Prize 430 First Avenue North, Suite 400 Minneapolis, MN 55401-1743; (612) 332-3192; fax: (612) 332-6248. **Deadline: Ongoing.**

National Library of Poetry will award \$12,000 in prizes to over 250 poets in the North America Open Poetry Contest. The contest is open to everyone and has no entry fee. To enter, send one original poem to the National Library of Poetry, 11419 Cronridge Dr., PO Box 704-XJ, Owings Mills, MD 21117; (410) 356-2000. **Deadline: Ongoing.**

Lee & Low Books seeks manuscripts of children's books on multicultural themes, fiction and nonfiction. Folk tales and animal stories are not being considered at this time. Submissions should be no longer than five typed, double-spaced pages (approx. 1,000 words). Send resume, tear sheets, nonreturnable slides or illustration samples (no original artwork) and SASE. Send to: Elizabeth Szabla, Editor-in-Chief, Lee & Low Books, 228 E. 45th St., 14th fl., New York, NY 10017; (212) 867-6155; fax: (212) 338-9059. **Deadline: Ongoing.**

Big Easy Press seeks chapbooks of poetry, fiction and art—"anything is game." Large SASE must accompany submissions. You will receive three sample books in return for a \$5 reading fee payable to Artist Services. Send materials to: Big Easy Press, PO Box 1236, Harvey, LA 70059. **Deadline: Ongoing.**

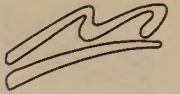
Mulberry Press is accepting chapbook submissions for its continuing poetry series. \$5 reading fee and large SASE required for each manuscript submitted. You will receive five recent titles in return. Send materials to: Mulberry Press, 105 Betty Road, East Meadow, NY 11554. **Deadline: Ongoing.**

Visual Advantage "Smile Maker" magazine, with a circulation of more than 5,000 in the Billings area, seeks family-oriented humorous stories and stories of local interest or poetry of 1,000 words or less. Articles and stories are paid \$15 and cartoons \$5. Send material with full name, title of submission, address and telephone number to: "Smile Maker," Visual Advantage Publishing, 848 Main, #6A, Billings, MT 59105; (406) 245-6001 or (406) 656-7973.

Dancing Words Press is a new small press looking to publish poetry and fiction chapbooks from writers nationwide. Manuscripts must be between 16-32 pages. All styles, from formal to free verse to literary and genre mainstream fiction are welcome. High quality, well-crafted work is the only criteria. There is a \$5 reading fee. For a prospectus, send SASE to: Jerry Berry, Editor, Dancing Words Press, Chapbook Submission, 449 Ninth Street, Gretna, LA 70053.

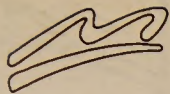
Performing Arts

The Montana Association of Symphony Orchestras will collaborate with the National Symphony of Orchestra and the Education



More Web Help

ArtsMarket Consulting, Inc. has launched Culture Shop, a new corporation devoted exclusively to Internet, Web and electronic marketing and information concerning arts and culture. They can provide everything from Web page design and set up, to marketing/positioning counsel, multi-link calendars and databases that can be linked to Web browsers, other sites and entire On-Line malls. Check out their home page for an example of their work at <http://www.ultranet.com/artsmkt/>. For more information contact Louise K. Stevens, President, ArtsMarket Consulting, Inc., 670 Front Street, Marion, MA 02738 or call (508) 748-1578; FAX to (508) 748-3954 or e-mail to artsmkt@ultranet.com.



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The Art of Getting Connected

The California Arts Council and California Assembly of Local Arts Agencies announce plans for The Governor's Conference on the Arts VII — "The Arts, Entertainment & Technology: The Role of the Artist in the Digital Age." For brochure & registration form call (916) 322-6555. Details available on Arts Wire (CALIFORNIA Item 7:37)

Department of the John F. Kennedy Center for the Performing Arts to commission a new chamber work by a Montana composer of approximately 15 minutes in duration. The commission award is \$10,000. Music copying, commissioning fees and composer's travel expenses are included in this amount. All applicants must be U.S. citizens who reside in the state of Montana and have done so for the past three years. For a prospectus, send SASE to: Julie Smith, MASO, 717 Fifth Avenue, Helena, MT 59601; (406) 449-7159. **Postmark deadline: January 12, 1996.**

Opera New World seeks new opera/music theater works that draw from the diverse cultures present in the New World for production consideration. Program seeks scores, librettos, scenarios, etc. in several categories including music theater works appropriate for students and children, works particularly suited to community-based presenting partnerships, and major operatic and music theater works suited for main stage productions. Request guidelines and submission form from: Mr. Ward Holmquist, Opera New World, Houston Grand Opera, 510 Preston, Suite 500, Houston, TX 77002. (713) 546-0200. **Deadline: Ongoing.**

Yvar Mikhashoff Trust supports composers and performers of New Music. Annual grants, gifts, awards and fellowships, generally ranging from \$1,000 to \$5,000, are available for tuition assistance, fellowships to further the professional status of younger performers and composers, and grants to musical ensembles, presenting organizations, music festivals and recording companies. Application information is available from Anne McLean, Administrator, Yvar Mikhashoff Trust for New Music, c/o Fiduciary Services, Inc., 4476 Main Street, Suite 206, Snyder, NY 14226; (716) 839-3005.

Directory of Theatre Training Programs, in its fifth edition, gives practical advice for college theatre majors looking for graduate schools. This updated edition profiles 420 programs, ranging from small liberal arts colleges with academic-oriented degrees to large universities with professional training and advanced degrees in all areas of theatre. It also lists several specialized schools in Canada, Europe and Great Britain. Send \$24.95 plus \$3 shipping to: Theatre Directories, PO Box 519, Dorset, VT 05251; (802) 867-2223; fax: (802) 867-0144.

Media Arts

The Missoula Wildlife Film Festival, sponsored by the International Wildlife Film Festival, will be held April 3-7, 1996. The IWFF hosts workshops and panel discussions covering a variety of topics relating to natural history film making. Other Festival activities include evening receptions, viewing library, public screenings, field trips, wildlife photo contest and wildlife art exhibits. For more information, contact: Chuck Jonkel, Director, International Wildlife Film Festival, 802 East Front Street, Missoula, MT 59802; (406) 728-9380; fax: (406) 728-2881.

The Humboldt International Film Festival, is presently accepting entries for its 29th annual contest. Cash, prizes and services will be awarded. All films submitted must be in Super 8 or 16 mm and married prints only. VHS and 3/4" video transfers are acceptable for pre-screening only. Films must be submitted mounted on a reel, not a core. Narrative, experimental, documentary and animated films in the 16 mm and Super 8 format no longer than 45 minutes in length and completed in the last three years may be submitted. For a prospectus, send SASE to: Paolo Davanzo, Katherine McDowell or Michael Schumacher, Humboldt International Film Festival, HSU; Theatre Arts Department, Arcata, CA 95521; (707) 826-4113; fax: (707) 826-5494; email: filmfest@axe.humboldt.edu
Deadline for Video Dub: February 1, 1996;
Deadline for Film Print for Viewing: March 1, 1996.

THAW 96, a festival of film, video and digital media, is accepting entries for its April, 1996 alternative festival intended to acknowledge creative and artistic expressions of the motion image. Open to all filmmakers, there are no restrictions based upon content. Entered works must have been completed after January 1, 1992. Cash prizes will be given for the best work in each category. Entry fee is \$10 per entry for works of 30 minutes or less and \$20 per entry for pieces longer than 30 minutes. For

a prospectus, send SASE to: University of Iowa, THAW 96 c/o Intermedia and Video Art, 6 International Center, Iowa City, IA 52242-1802; (319) 354-0430; email: thaw96@uiowa.edu/~interart
Deadline: February 23, 1996.

Center for Contemporary Arts is accepting features, shorts, animated, experimental, or documentaries of exceptional quality for Cinematheque program. Send 1/2" or 3/4" tapes with SASE to: Ron Beattie, Center for Contemporary Arts, 291 E. Barcelona Road, Santa Fe, NM 87501. **Deadline: Ongoing.**

Cinema Guild seeks documentary and narrative programs for non-theatrical, educational TV and home video markets. Send description and/or a VHS cassette to: The Cinema Guild, 1697 Broadway, New York, NY 10019; (212) 246-5522. **Deadline: Ongoing.**

Arts Education

Lucky Dog Multi-Media, announces publication of a 32-page Focus Report #1: Artist-in-Residence Programs in the National Parks. The publication includes residency requirements, two-year histories of each program and application tips and is currently the only reference available for artists interested in living and working in the national parks. Payment of \$9.95 plus \$2.50 for shipping and handling can be sent to: Bonnie Fournier, Lucky Dog Multi-Media, Studio #A33, PO Box 65552, St. Paul, MN 55165; (612) 227-3234.

Grants & Fellowships

Non-Profit Presenters in the West may apply to WESTAF's TourWest for dance touring fee support. TourWest is a new WESTAF performing arts touring and audience development support program, and offers artist fee support to western non-profit presenters (in AK, AZ, CA, CO, HI, ID, MT, NV, NM, OR, UT, WA and WY) or up to \$2,500 or 50% of the artist fee. Presenters may submit up to two TourWest applications per season (one artist/company per application). For more information, contact: Beth Fox, Western States Arts Federation, 236 Montezuma Ave., Santa Fe, NM 87501; (505) 988-1166
Deadline: March 15, 1996.

Council for Basic Education announces its fellowship programs for 1996 for independent study in the humanities and arts education. Stipends of \$2,500 will be awarded to approximately 30 teachers of grades K-12 to carry out four to eight weeks of study in settings of their choice during the summer of 1996. For complete information, contact: Council for Basic Education, 1319 F Street, NW, Suite 900, Washington, DC 20004-1152; fax (202) 347-5047.
Deadline: January 16, 1996.

The Gunk Foundation awards grants of up to \$5,000 for public art projects. For more information, contact: Nadine Lemmon, Gunk Foundation, PO Box 333, Gardiner, NY 12525.
Deadline: January 30, 1996.

The Small Museum Administrators' Committee (SMAC) is sponsoring a partial scholarship in the amount of \$200 to help a SMAC member attend the 1996 AAM Annual Meeting scheduled for May 4-8, 1996 in Minneapolis. Applicants must be current SMAC members (a check for \$10 for membership dues, payable to SMAC, may be mailed with application) and be employed in a museum with a budget under \$350,000. For more information, contact: Lisa Tremper Barnes, Director, Berman Museum of Art at Ursinus College, PO Box 1000, Collegeville, PA 19426-1000; (610) 409-3500.
Deadline: March 1, 1996.

Lila Wallace-Reader's Digest Arts Partners Program 1995-96 Guidelines for Planning Grants are available. Designed to help professional performing arts presenters develop informed, committed adult audiences for the performing arts by supporting collaborations between presenting organizations, artists and community groups across the country. Planning grants: \$10,000-\$15,000. For guidelines/application, contact: Association of Performing Arts Presenters, 1112 16th Street NW, Suite 400, Washington, DC 20036; (202) 833-2787.
Deadline: Planning grants: March 1, 1996.

The Institute of Museum Services has eliminated the fall deadline for the fiscal year 1996 Conservation Project Support. This cost-saving measure has been taken in light of current budgetary constraints. Instead of two deadlines for fiscal year 1996, there will be only one. For more information, contact: Tania Said, Office of the Director, Institute of Museum Services, 1100 Pennsylvania Avenue NW, Washington, DC 20506; (202) 606-8536.
New Deadline: March 1, 1996.

Experimental Television Center is accepting applications for Presentation Funds through its Electronic Arts Grants Program. Grants provide partial support to nonprofit organizations for rentals of video, audio and time-based computer work and for artists' fees for screenings. Applications reviewed at the end of each month. For applications and guidelines, contact: Sherry Miller Hocking, Experimental Television Center, 109 Lower Fairfield Rd., Newark Valley, NY 13811; (607) 687-4341.

Elizabeth Greenshields Foundation awards grants in painting, drawing, printmaking and sculpture to artists in early stages of their careers. Work must be representational or figurative. Eligible applicants must be under 31 years of age, have started or completed training at an established art school and/or have demonstrated a commitment to art as a lifetime career. For further information, contact: The Elizabeth Greenshields Foundation, 1814 Sherbrooke Street West, Suite 1, Montreal, Quebec, Canada, H3H 1E4; (514) 937-9225. **Deadline: Ongoing.**

PEN American Center Writers Fund offers grants and interest-free loans up to \$1,000 to published writers or produced playwrights facing unanticipated financial emergencies. Writers and editors with HIV or AIDS-related illness also qualify for the Fund for Writers and Editors with AIDS. Applications are reviewed every six weeks. For guidelines and application, contact: Writers Fund, PEN American Center, Karen Hwa, Coordinator, 568 Broadway, New York, NY, 10012; (212) 334-1660. **Deadline: Ongoing.**

Nonprofit organizations in Alaska, Idaho, Montana, Oregon and Washington may apply for grants through the Meyer Memorial Trust's Support for Children at Risk Program. The program focuses on projects for high-risk groups with emphasis on education for families with babies and young children, early childhood development, and new and effective ways to assist young people with serious problems. For more information, contact: Meyer Memorial Trust, 1515 SW Fifth Avenue., Suite 500, Portland, OR 97201; (503) 228-5512.

Pollock-Krasner Foundation offers financial assistance to artists of recognizable merit and financial need working as painters, sculptors, mixed media and installation artists. For guidelines, write: Pollock-Krasner Foundation, 725 Park Avenue, New York, NY, 10021. **Deadline: Ongoing.**

Residencies

The Artist-in-Residence Program at Rocky Mountain National Park offers professional writers, composers, and all visual and performing artists the opportunity to pursue their particular art form while being surrounded by the inspiring landscape of Rocky Mountain National Park. Each selected artist will have two weeks' use of the historic William Allen White cabin during the summer season. For more information, send an SASE to: Coordinator, Artist-in-Residence Program, Rocky Mountain National Park, Estes, Park, CO 80517.
Application deadline: January 17, 1996.

Arts International, a division of the Institute of International Education, announces the commencement of Inroads, a new national program that will support U.S.-based collaborative planning residencies with leading artists from Africa and the Middle East, Latin America and the Caribbean, and Asia and the Pacific Islands. In 1996, Inroads will make approximately 25 grants and offer technical assistance to U.S. nonprofit dance, theater, music-theater, opera companies, presenting organizations and cultural centers that are committed to the exploration and development of trans-national projects. To receive guidelines, contact: Leslie Finlen, Institute of International Education, 809 United Nations Plaza, New York, NY 10017; (212) 984-5341 **Deadline: January 26, 1996.**

Arts & Culture

statewide service organizations

MT Alliance for Arts Education, PO Box 2264, Kalispell, MT 59903; (406) 257-3241. Presents Spring All Arts Event, summer institutes, a Capitol Rotunda Arts Celebration & speakers bureau.

MT Art Education Assn., Linda Browning, president, 1216 Dickinson, Missoula, MT 59801; (406) 549-9806. Provides professional information and development for art teachers in all areas.

MT Arts Foundation, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides administrative services for statewide organizations and some local groups and acts as a fiscal agent for emerging arts organizations.

MT Art Gallery Directors Assn., 2112 First Avenue North, Great Falls, MT 59401; (406) 761-1797. Supports visual art centers and galleries through traveling exhibitions, technical assistance and an annual conference.

MT Assn. of Museums, MT Historical Society, 225 N. Roberts, Helena, MT 59620; (406) 444-2694. Provides annual conference and technical assistance in museum development.

MT Assn. of Symphony Orchestras, 2608 2nd Ave. South, Great Falls, MT 59401; (406) 453-3606. Provides resource sharing, imports musicians and conducts seminars and conferences.

MT Center for the Book, MT State Library, 1515 E. 6th Ave., PO Box 201800; Helena, MT 59620-1800; (406) 444-3115. Sponsors book fairs and cultural celebrations; organizes public forums featuring Montana authors; and promotes reading, book arts and publishing.

MT Committee for the Humanities, PO Box 8036, Missoula, MT 59807; (406) 243-6022. Presents humanities programs, awards grants, conducts speakers bureau, reading/discussion groups and teacher programs.

MT Community Foundation, Arcade Building, Suite 3-D, 111 North Last Chance Gulch, Helena, MT 59601; (406) 443-8313. Maintains endowments for nonprofit organizations and will be making grants in the future.

MT Cultural Advocacy, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Coalition of arts, libraries and historical agencies that lobbies the state legislature to maintain funding of cultural agencies and oversees legislation affecting Montana's cultural sector.

MT Dance Arts Assn., PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Sponsors a fall and spring workshop for young Montana dancers, administers a summer scholarship program and presents a summer teachers' workshop.

MT Indian Contemporary Artists, PO Box 6157, Bozeman, MT 59771; (406) 586-1441. Sponsors individual art symposia on reservations, develops traveling exhibits and conducts workshops for individual Indian artists.

MT Institute of the Arts, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Assists artists in all disciplines through an annual art fair and workshops.

MT Music Educators Assn., Eastern Montana College, 1500 North 30th Street, Billings, MT 59101. Provides professional information and development for music teachers in all areas.

MT Performing Arts Consortium, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Supports performing arts presenting in large and small communities; sponsors an annual conference showcasing performing arts; facilitates block-booking; and provides quick-grants to rural presenters.

MT Preservation Alliance, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides technical assistance and information on historic preservation issues through a circuit rider program. Publishes *Preservation Montana*.

MT Public Television Assn., PO Box 503, White Sulphur Springs, MT 59645; (406) 547-3803. Supports efforts of Montana's rural low power public television stations; provides technical assistance in video production and station application procedures and sponsors an annual conference.

MT Watercolor Society, PO Box 8274, Missoula, MT 59807-8273; (406) 752-3319. Sponsors annual three-day workshop and juried show and publishes a newsletter.

Very Special Arts Montana, 221 E. Front, Missoula, MT 59802; (406) 549-2984. Provides information, technical assistance and workshops on working with differently-abled constituencies.

Writer's Voice of the Billings Family YMCA, 402 N. 32nd St., Billings, MT 59101; (406) 248-1685. Assists emerging writers in artistic and professional development; supports accomplished writers; provides public programs that challenge the traditional definition of literary arts.

The Hambridge Center, a resident artists' community in Rabun County, Georgia, is accepting applications for the 1996 season. The center offers residency fellowships to artists in all fields from across America as well as abroad. For an application form and other information about the center, please write and include a SASE: The Hambridge Center, PO Box 339, Rabun Gap, GA 30568; (706) 746-5718. **Deadline: January 31, 1996.**

Marie Walsh Sharpe Art Foundation offers free studio space in New York City. Visual artists, 21 and over, are invited to submit proposals for work space. Studios are available after Sept 1, 1996, for periods of up to one year and consist of non-living spaces for the making of new works of art. For complete guidelines, contact: Marie Walsh Sharpe Art Foundation, 711 North Tejon Street, Suite B, Colorado Springs, CO 80903; (719) 635-3220. **Deadline: January 31, 1996.**

The National Foundation for Advancement in the Art has free studio space, housing and \$1,000 monthly cash stipends available for emerging visual arts professionals across the country through the 1995 Career Advancement of Visual Artists Residency Program. The residency runs from July 1 through October 31 for up to three consecutive years. For an application, send SASE to: NFAA/CAVA, 800 Brickell Avenue, Suite 500, Miami, FL 33131; (305) 377-1148. **Deadline: February 1, 1996.**

Meet the Composer announces that guidelines and applications are now available for the 1996-97 Presenter-Community Residency Grant Program. Matching grants up to \$5,000 are available to presenters for the implementation of short-term (less than one week in duration) residencies by chamber music ensembles in collaboration with community organization partners. For more information, contact: Vickie Benson, Chamber Music America, 545 Eighth Avenue, New York, NY 10018; (212) 244-2772; fax: (212) 244-2776. **Application deadline: February 16, 1996.**

Centrum has resumed its one-month residencies at Warden State Park with \$300 stipend for writers, visual artists, composers and choreographers. For more information, contact: Centrum, PO Box 1158, Port Townsend, WA 98368; (360) 385-3102. **Deadline: Ongoing.**

The Vermont Studio Center offers six 2-week writing studio sessions in fiction, creative non-fiction and poetry during February, March and April. All-inclusive fees are \$1,200 per 2-week writing studio session and \$1,400 per 4-week writing residency. Financial assistance is available. Applications are accepted year-round. For more information, contact: Vermont Studio Center, PO Box 613NW, Johnson, VT 05656; (802) 635-2727; fax: (802) 635-2730. **Deadline: Ongoing.**

The Gell Writers Center of the Finger Lakes provides a retreat in the woods to support writers in their work. 8-10 writers-in-residence receive a stipend of \$1,250, \$25 per diem and up to \$500 for travel. For application information, contact: The Gell Writers Center of the Finger Lakes, West Hollow Road, Naples, NY 14512; (716) 473-2590. **Deadline: Ongoing.**

Kalani Honua offers an Artist-In-Residence program at its intercultural retreat on the Big Island of Hawaii. Living accommodations, meals, and working or performance space are provided for visual, literary, folk and performing artists at a small cost. Fee reductions of 50% are available to selected applicants. Apply six months ahead of desired dates. Submit resume, documentation of your work, two glossy or velox-type photos, \$10 entry fee, work sample and application form. For details, contact: Artist-in-Residence Program, Kalani Honua Inc., RR2 Box 4500, Pahoa, Hawaii 96778; (808) 965-7828. **Deadline: Ongoing.**

Light Work invites photographers to apply for project residencies. Selected artists receive \$1,200 stipend, access to photo & digital imaging facilities, supplies, publication in Contact Sheet and use of an apartment. For information, contact: Light Work, 316 Waverly Ave., Syracuse, NY 13244; (315) 443-2450. **Deadline: Ongoing.**

The Alberta College of Art Painting Program is looking for practitioners in all disciplines to visit the department for periods of one to four weeks to interact with students and faculty. All contemporary practice will be considered, including, but not limited to, painting, sculpture, performance, electronic media, installation and writing and criticism. ACA

will pay a stipend, travel costs, accommodation and a per diem allowance. Applicants should submit slides (or other appropriate documentation of previous activities), resume, project description and equipment or other requirements. Submissions will be accepted at any time during the year. Contact: Wayne Giles or Alan Dunning, Alberta College of Art Painting Program, 1407 14th Avenue N.W., Calgary AB; (403) 284-7600; fax: (403) 289-6682. **Deadline: Ongoing.**

The Montana Artists Refuge, an artist-run residency program located in Basin, Montana, has grants available for residencies. Artists of all disciplines are invited to apply. For a prospectus, send SASE to: Montana Artists Refuge, Box 8, Basin, MT 59631; (406) 225-3525. **Deadline: Ongoing.**

Services

OPERA America's Career Guide for Singers is the most comprehensive resource available on programs for aspiring operative artists. The 1996-97 edition will include more than 850 listings of producing organizations, training programs, educational institutions, foreign and domestic competitions and opera-related internships. For more information, contact: Membership Coordinator, OPERA America, 1156 15th Street NW, Suite 810, Washington, DC 20005-1704.

Western States Arts Federation Circuit Riders, a phone and on-line consulting service for the western arts community, offers services to the nonprofit arts organizations in the WESTAF region (AK, AZ, CA, CO, ID, MT, NM, NV, OR, UT, WA, WY). Contact WESTAF with an arts related need and WESTAF will recommend to you at least two qualified consultants from its Circuit Riders consultant bank. Select a consultant to work with you for up to 8 hours. WESTAF pays for the consultant's fee and you pay for the phone calls. To connect as a WESTAF Circuit Riders client, contact: Dianne Barnes, Services/Publications manager, WESTAF, 236 Montezuma Ave., Santa Fe, NM 87501-2641; (505) 988-1166.

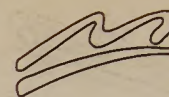
Photographer Christofer Autio, whose photo studio and lab is located in the Emerson Cultural Center in Bozeman, will photograph art and produce professional slides. He is available to travel to an artist's locale. For more information, call (406) 586-2250, or stop by the Emerson Cultural Center, 111 South Grand, Room 226.

Heritage Photo Works specializes in photographic preservation efforts, including the restoration of heirloom photographs and technical assistance for historical societies and private collections. Vintage printing, classic handcoloring and a variety of toning solutions for print enhancement and image stability are offered. HPW also provides consulting expertise in areas of process identification and collection management for 19th & 20th century photos. For more information, contact: Paula Morin, Heritage Photo Works, 243 Oertli Lane, Hamilton, MT 59840; (406) 363-0300; (800) 864-4046.

The Visual Artist Information Hotline is a national, free information service. Individual fine artists in any of the visual arts (painting, sculpture, drawing, crafts, photography, mixed media, etc.) and in film/video may call the Hotline to speak directly with the staff of the American Council for the Arts' Information Services Program, located in New York City. Hours of operation are Monday through Friday, 2-5pm Eastern Time, but messages can be left 24 hours a day. The Hotline responds to a number of different inquiries, including funding/support, emergency funds, health and safety and insurance. Hotline: (800) 232-2789.

ArtGroup for lesbian and gay artists is a support organization for creative people of all disciplines and backgrounds providing inspiration, motivation, support and networking. It seeks out and creates venues to promote the diversity of lesbian and gay expression and creativity; acts as a nationwide umbrella for gay and lesbian arts organizations to exchange information and to encourage exhibition possibilities; and provides a place for non-artists to support the creativity within the gay and lesbian community. For more information on membership in ArtGroup and its schedule of meetings and exhibitions, contact Director Scott Holman (212) 695-3797 or Arthur Bruso (212) 473-7130.

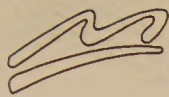
Be sure to check our Arts Wire (<http://www.artswire.org>), the new Web-based, low-cost



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USITT Annual Conference

Over 3,500 participants are expected to attend the 1996 Conference of the United States Institute for Theatre Technology for professional development workshops, more than 150 seminars and exhibits of the latest products and services in performing arts technology. The keynote speaker is Peter Wolf, on of the Southwest's most distinguished scenic designers. He will be the subject of one of the exhibits, along with costume design of Irene Corey and Broadway lighting designers, Bill and Jean Eckart. For more information, contact USITT, 10 W. 19 St., #5A, New York, NY 10011-4206; 1-800-93-USITT; fax 212-924-9343. Details available on Arts Wire (AWNEWS Item 104:54)



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MPAC Conference

The 13th Annual Montana Performing Arts Consortium (MPAC) will be held January 5-7, 1996 at the Alberta Bair Theater in Billings, Montana. MPAC is a non-profit coalition of Montana and regional performing arts presenters and artists founded in 1981 to promote booking of quality state and regional professional artists, increase skills in presenting and touring, and to reduce expenses through block-booking events. Presenters can sample the works of 17 Montana, regional and Canadian artists in the Professional Artists' showcase and Exhibit Hall. There will be special day-long workshops for both artists and presenters on developing and funding community residency activities, as well as an artists' meeting, the MPAC Board of Directors annual meeting, and social opportunities for presenters and artists to meet informally. The special event of the conference will be "Big Sky Spinning," created and performed by composer Philip Aaberg and performance artist Celeste Miller. Aaberg, a native of Chester and a recipient of the 1995 Montana Governor's Awards for the Arts, and Miller, recipient of a Choreographers Fellowship from the NEA, created "Big Sky Spinning" as the outgrowth of collaboration with Montana presenters through the past several years. For more information about the conference, call: (406) 585-9551.

access provider (and you get a home page, too!). Find-Arts (<http://www.find-arts.com>) is a small but growing service for artists to list a home page or to reasonably rent space on its site. World Wide Arts Resource (<http://www.concourse.com/wwar/>) is quickly becoming the Yahoo of the Art world.

Conferences & Workshops

The International Association of Jazz Educators will hold its 23rd Annual International Conference January 11-14, 1996 in Atlanta, Georgia. Featuring over 60 major artists in clinics and concerts the conference will honor the NEA American Jazz Masters. College credit is available. For more information, contact: Ken Moses, Director of Admissions, School of Music, University of Miami, PO Box 248165; Coral Gables, FL 33124; (305) 284-2245.

Eighth Annual Folk Alliance Conference will take place at the Renaissance Washington, DC Hotel, February 15-18, 1996. Showcase artists include: The Heartbeats Rhythm Quartet, The Lynn Morris Band and Steve Riley and the Mamou Playboys. Peer group, panels and workshops and Special Interest sessions will be highlighted. For more information, contact: Folk Alliance Annual Conference, 1001 Connecticut Avenue NW, Suite 501, Washington, DC, 20036; (202) 835-3655; fax: (202) 835-3656.

The National Alliance for Media Arts & Culture (NAMAC) and the National Coalition of Multicultural Media Artists (NCMMA) is sponsoring "Rewiring Our Networks," a conference to be held March 30-April 1, 1996 in Berkeley, California. Workshop and roundtables will focus on the role arts and culture play in community-building, telecommunications policies that promote diverse cultural works, and media literacy as an access issue. For more information, contact: NAMAC, 655 Thirteenth Street, Suite 201, Oakland, CA 94612; (510) 451-2717; email: NAMAC@aol.com or NAMAC@artswire.org

The second annual Quilt Montana quilt design workshop will be held May 15, 16 and 17, 1996 at the Outlaw Inn in Kalispell, Montana. The workshop will feature three nationally known quilt designers Caryl Bryer Fallert, Alice Allen and Eugenia Barnes. Included in the \$220 fee will be three days of workshops with lunches, banquet and lectures. Certified quilt appraisal will be available. For more information, contact: Terri Carlson, Quilt Montana, 341 Boorman Lane, Kalispell, MT 59901; (406) 257-4752.

Arts International/IIIE will hold Inroads/Africa, the first in a series of biennial conferences on topics related to international artists, presenting, collaborations and touring, on June 6, 7, and 8, 1996 in New York City. This conference joins leading artists, scholars and arts professionals from Africa and the United States to discuss the performing arts of Africa, their presentation in the U.S. and the potential for collaboration and interchange between U.S. and African artists. For more information, contact: Arts International, Institute of International Education, 809 United Nations Plaza, New York, NY 10017; (212) 984-5341; email: ifindlen@iie.org

Dance/USA's seventh biennial National Roundtable brings together professional artists and arts administrators from around the nation to address the pressing issues facing dance. This three-day conference will be held June 13-15, 1996 in Los Angeles and will combine peer group information exchange and networking with professional development seminars and special speakers. For more information, contact: Kellie Harris, Dance/USA, 1156 15th Street, Suite 820, Washington, DC, 20005-1704; (202) 833-1717; fax: (202) 833-2686; email: danceusa@tmn.com

Genesis is a three-day working conference designed to spark the imagination, enliven the spirit, feed the intellect and establish a community of educators, artists and administrators with the tools to enhance learning experiences through the literary, visual and performing arts. The conference will be held June 19-21 on the University of Montana campus in Missoula. Keynote speakers include: Howard Gardner, author of *Frames of Mind: A Theory of Multiple Intelligence*; Mihaly Csikszentmihalyi, distinguished professor at Chicago University and author of *Flow: The Psychology of Optimal Experience*; David O'Fallon, executive director of the Minnesota Center for Arts Education; and Mary Clearman Blew, author of *All But The Waltz*.

Genesis is sponsored by the School of Fine Arts of the University of Montana, The Framework for Aesthetic Literacy of the Montana Office of Public Instruction, Montana Arts Council and Montana Alliance for Arts Education. For more information, contact: The Creative Pulse, UM School of Fine Arts, University of Montana, Missoula, MT 59812; (406) 243-4970.

In Print

Blue Heron Publishing announces the publication of *Artists and Writers Colonies: Retreats, Residencies and Respite* "for the creative mind. With descriptions of nearly 200 residencies, retreats and fellowships, indexed by state and discipline, the book details who may apply and how, locations and application deadlines and what is offered to the resident. Send \$15.95 plus \$3 shipping (\$1 for each additional copy), to: Blue Heron Publishing, 24450 SW Hansen Road, Hillsboro, OR 97124; (503) 621-3911.

The Bainbridge Island Arts and Humanities Council announces the release of the 10th anniversary edition of the Northwest Poets and Artists Calendar. Each month showcases a jury-selected artwork and poem created by some of the region's most talented visual and literary artists. Louise Lamontagne, from St. Ignace, Montana, was a runner up. Send \$12.95 plus \$3 for postage and handling to: Northwest Poets and Artists Annual Calendar, 261 Madison Avenue South, Bainbridge Island, WA 98110; (206) 842-7901; (800) 501-8795; on-line at: <http://www.halcyon.com/rickgo/pnwcal/>

Spirit Talk is the only Indian-owned and published periodic book of its kind in America. It is the publication that celebrates the beauty of the words and works of Indian culture. It is the modern information and pictographic source for Native American culture. Each issue covers art, music, history, spirituality, ceremony, family life and more. For more information, contact: Spirit Talk Press, Postal Drawer V, the Blackfoot Nation, Browning, MT 59417; phone and fax: (406) 338-2882.

The National Assembly of Local Arts Agencies (NALAA) announces publications for sale, including: *Fundamentals of Local Arts Agency Management*, *Community Cultural Planning Work Kit*, *Managing a Nonprofit Organization and Presenting Performances*. For more information, contact: NALAA, 927 15th Street NW, 12th Floor, Washington, DC, 20005; (202) 371-2830; fax: (202) 371-0424.

Best of Watercolors, just published by Rockport Publishers, features Polson, Montana artist Ken Hansen. The publication is presented in a hard cover forum of 144 pages in full color and showcases the watercolor paintings of selected artists from around the country. For information, contact: Ken Hansen, Watercolors, 241 JB Drive, Polson, MT 59860.

The Patty Carlson Music Company is currently offering the Good Deal/Bad Deal Seminar to all talented artists. This 45 minute seminar introduces the artist to the business tactics in contracts and teaches the artist how to negotiate the wording of the contract to protect their fair interest. The manual also offers complete instruction on filling out copyright registration forms along with other contracts. Contributed to and edited by lawyer Bill Frazier, the manual is \$19.95 plus \$3.50 shipping to: Patty Carlson, Director, Patty Carlson Music Company, 15 South Broadway, PO Box 747, Red Lodge, MT 59068; (800) 280-8118; studio: (406) 445-2014.

Idaho Center for the Book announces the publication of *Journeys of the Lapwai Mission Press*, a retelling of the history of the most famous Western press and sketches fascinating portrait of its far and nearsighted owners/operators who wittingly and unwittingly created, destroyed and preserved cultures in the American West. Hardback, paperback and video are available. For more information, contact: Idaho Center for the Book, Boise State University, 1910 University Drive, Boise, ID 83725; (208) 385-4031; (800) 992-TEXT.

Montana State University-Billings has recently published the Montana Foundations Directory. Each directory is \$10. To order, contact: Library, Montana State University-Billings, 1500 North 30th Street, Billings, MT 59101-0298; (406) 657-2262.

The Kennedy Center Education Department has published *Artists As Educators: Becoming Effective*

MAC Grants

GRANTS TO ORGANIZATIONS IMMEDIATE ACTION GRANTS UNDERWRITING ASSISTANCE GRANTS

Currently under revision. Contact Bill Pratt.

INDIVIDUAL ARTIST FELLOWSHIPS are annually awarded to artists of merit. Awards of \$2,000 each in a variety of disciplines are given by the Council. Applications are reviewed by panels composed of individuals with expertise in specific disciplines. Decisions are based on the quality of an artist's work. Contact Fran Morrow.

PERCENT-FOR-ART PROJECTS began in 1983, when the 48th Montana Legislature enacted a law providing that up to 1 percent of the costs of capital construction projects be appropriated for use by the Montana Arts Council for the acquisition of art for new state buildings. The Council administers ongoing competitions to commission and purchase works of art for state-funded building and renovation projects. MAC will soon begin soliciting proposals for the Montana Developmental Center in Boulder. The budget for this project is estimated at \$22,000. Contact Martha Sprague.

ARTISTS IN THE SCHOOLS/ COMMUNITIES

are grants that allow professional artists to work in residencies in schools or community settings. Residencies with nationally selected poets and writers, musicians, dancers, visual artists, theater artists, folk artists and video artists are available. The next deadline for short-term AiS/C residency grants is September 22, 1995. The next deadline for AiS/C Special Projects is January 26, 1996. Contact Fran Morrow.

CULTURAL AND AESTHETIC PROJECT GRANT

applications are reviewed by a sixteen-person advisory committee that makes funding recommendations to the legislature. These grants are awarded by the legislature for a two-year period. The grants process is administered by the Montana Arts Council, and grants are awarded in the following categories: Special Projects Grants, Operational Support Grants, Capital Expenditure Grants and Challenge Grants for Permanent Endowment Development. Contact Bill Pratt.

Montana Arts Council

316 North Park Avenue

Suite 252

Helena, MT 59620-2201;

(406) 444-6430

fax (406) 444-6548

Workshop Leaders for Teachers. Written by John C. Carr and Lynne Silverstein, this publication provides an introduction to designing professional development workshops for teachers of students in grades K-12. The 64-page book is \$15. For more information contact: The Kennedy Center Education Department at (202) 416-8806.

Carol Michels, author of *How to Survive and Prosper as an Artist*, has served as an independent artists' career advisor, helping hundreds of emerging and established visual and performing artists and writers. Her ongoing involvement in the arts makes the following lists and contracts, available through the Western States Arts Federation, some of the best available. Prices include shipping.

LISTS:

Artist-in-Residence Programs/Artists Colonies-over 200 national and international art colonies/artist-in-residence programs available to visual and performing artists and writers; \$16.

Slide Registries and Percent-for-Art Programs-over 190 slide registries and percent-for-art programs nationwide; \$16.

CONTRACTS:

Artist-Agent Agreement-designed to encompass working relationships with private dealers and art consultants (7 pages plus consignment form, artwork care and maintenance sheet, and use notes); \$6.

Artist-Gallery Consignment and Exhibition Agreement-details provisions for exhibitions, sales and consignment with designated gallery (9 pages plus consignment form, artwork care and maintenance sheet, and use notes); \$7.50.

Commission Agreement-covers provisions for artwork commissioned by individuals, corporations, organizations, art centers, etc. (5 pages plus consignment form, artwork care and maintenance sheet, and use notes); \$4.75.

Artists Sales Agreement with Installment Provisions -for use between an artist and buyer when work is purchased on an installment basis (4 pages with transfer record and use notes); \$4.75.

To order, contact: Western States Arts Federation, 236 Montezuma Avenue, Santa Fe, NM 87501-2641; (505) 988-1166.

Alternative Futures: Challenging Designs for Arts Philanthropy, is a collection of ten essays originally commissioned by grantmakers in the arts for their own conference. The essays examine the relationship between the arts and private philanthropy today and pose provocative alternatives for the future. Cultural critics, philosophers, artists and arts administrators explore the assumptions of both arts and philanthropic institutions while challenging readers to consider new paradigms. Contributors include Guillermo Gomes-Pena, B. Ruby Rich and Melanie Beene. For more information, contact: Arts Resources International, 5813 Nevada Avenue NW, Washington, DC 20015; (202) 363-6806.

Audience Development: A Planning Toolbox for Partners, is new from the Association of Performing Arts Presenters. This how-to book will take you step-by-step through the process of designing and implementing audience development projects. Based on the experiences of participants in the Lila Wallace-Reader's Digest Arts Partners program, this 150-page workbook will give you the tools you need to assess your needs and plan a project of your own. Send \$21 plus \$4 for shipping and handling to: Arts Presenters, 1112 16th Street NW, Suite 400, Washington, DC 20036; (202) 833-2787.

Appalshop, in conjunction with the American Festival Project, has just published the *Montana American Festival Project, 1992-1995: Seven Hundred Miles Wide-Many Stories Deep*, a look at this multi-year project involving Montana cultural organizations, community partners and artists, along with national touring artists and the American Festival Project. Three main community storytelling projects have developed as a result: the Cultural

Treasure Project in Glasgow; The Chateau Stories from Chateau; and the Montana Gay and Lesbian Storytelling Project, based out of Helena. Copies of this publication may be obtained by contacting the Montana Arts Council at (406) 444-6430.

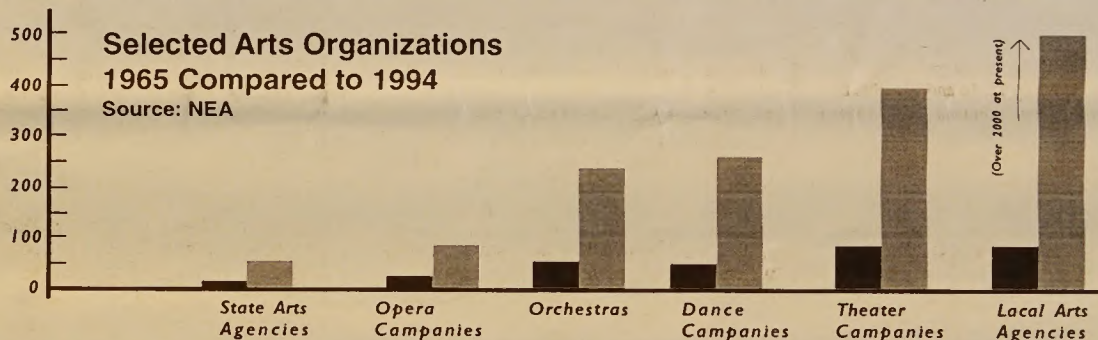
Job Opportunities

MainStope Gallery, a new cooperative art gallery opening in Butte, seeks three-dimensional artists and art/craftspeople. Membership requires an initial investment plus a willingness to work the gallery approximately twice a month. Send slides/resume to: Ray Campeau, c/o The Main Stope Gallery, 126 South Main, Butte, MT 59701; (406) 723-9195.

Paris Gibson Square Museum of Art, a contemporary regional museum, seeks a creative, positive individual as curator of art. Responsibilities include curatorial, collections management and exhibit preparation. Must be a "team worker," able to perform research, write catalogs, public relations copy and exhibit grants, and possess knowledge of conservation practices. MA or MFA preferred. Salary \$18-22,000 DOE. Applicants are requested to send letter of interest, resume, a list of four references with phone numbers, and three writing samples to: Curator Search, PGSMOA, 1400 1st Avenue North, Great Falls, MT 59401; (406) 727-8255.

The Danforth Gallery, a non-profit art center run by the Park County Friends of the Arts, seeks an energetic intern for 1996. Strong writing skills required. Interest in the arts as well as leadership qualities necessary. Knowledge of Montana helpful. This paid position involves aspects of publicity, curating, programming and public relations. For more information, contact: Claire Sands, Danforth Gallery, PO Box 1341, Livingston, MT 59047; (406) 587-0441 or (406) 222-6510.

"Strong support of the arts by business . . . Builds strong desirable communities. By building culturally rich communities, we can better attract and retain the creative, intellectually curious people who will make our businesses a success."
John D. Ong, Chairman and CEO, The BFGoodrich Company.



What's Happening In (months & year)?

Planning an arts or cultural event, gallery showing or a performance? If so, ArtistSearch would like to know about it. Fill out the following information and send it to: Montana Arts Council, 316 North Park Avenue, Suite 252, PO Box 202201, Helena, MT 59620-2201.

Event: _____
Event Location: _____
Date(s): _____ Time(s): _____
Sponsor: _____
Address: _____
Phone Number: _____

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New Address

Old Address

Name: _____ Name: _____
Address: _____ Address: _____
City, State: _____ City, State: _____
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Send to: Montana Arts Council, 316 North Park Avenue, PO Box 202201, Helena, MT 59620-2201

Things of Intrinsic Worth

By Wallace McRae

Remember that sandrock on Emmells Crick
Where Dad carved his name in 'thirteen?
It's been blasted down into rubble
And interred by their dragline machine.
Where Fadhlis lived, at the old Milar place,
Where us kinds stole melons at night?
They 'dazed it up in a funeral pyre
Then torched it. It's gone alright.
The "C" on the hill, and the water tanks
Are now classified "reclaimed land."
They're thinking of building a golf course
Out there, so I understand.
The old Egan homestead's an ash pond
That they say is eighty feet deep.
The branding coral at the Douglas camp
Is underneath a spoil heap.
And across the crick is a tippie, now,
Where they load coal onto a train.
The Mae West Rock on Hay Coulee?
Just black-and-white snapshots remain.
There's a railroad loop and a coal storage shed
Where the bison kill site used to be.
The Guy place is gone; Ambrose's too.
Beulah Farley's a ranch refugee.

But things are booming. We've got this new school
That's envied across the whole state.
When folks up and ask,
"How's things goin' down there?"
I grin like a fool and say, "Great!"
Great God, how we're doin'! We're rollin in dough,
As they tear and they ravage The Earth.
And nobody knows...or nobody care...
About things of intrinsic worth.

Reprinted by permission from, *Cowboy
Curmudgeon and Other Poems* by Wallace McRae;
Publisher: Peregrine Smith Books, Salt Lake City.

Wally McRae has been appointed to the NEA's National
Council. See front page for this exciting announcement.

inside this issue...

1 Montana's Wally McRae is nominated to the National Council on the Arts.

National Symphony Tour: Montana and
Wyoming are selected by the Kennedy Center
for National Symphony Orchestra Residencies.

MAC & NEA Funding Cuts: Montana Arts
Council begins reshaping the agency to
withstand cuts in NEA Basic State Grants.

2 Arni's Addendum: It is the best of times. It is the worst of times.

Law & the Art World: Bill Frazier
explains the use of warranty law as it
applies to art sales.

4 From Where We Sit: News from MAC's directors.

**Folklife & Traditional Arts
Apprenticeships Awarded:**
In a unanimous decision, the Folklife
Committee awarded master quilter
Shelly VanHaur and musician Chip Jasmin
apprenticeships.

Peer Consultants help out: NEA establishes a
network to assist local arts organizations.

6 Conferences: "Meeting the Challenge" is the theme for the ABB's 1996 conference slated for June 21-23 in Billings.

Genesis: A three day working conference, June
19-21, designed to spark the imagination.

7 Creative drama helps kids: Children love to pretend and creative play helps them to learn to express themselves and understand the world in which they live.

Tools for managing change: 8 leadership tools
from Sherry Schiller, Ph.D.

Fellowship spotlights: Meet poet
Ed Noonan and non-fiction
writer Judy Blunt.

Arts Calendar: Catch a
variety of happenings
around the state.

12 Exhibitions: Numerous exhibitions
are scheduled for the new year.

13 NEA Legislative Update: House- Senate Conference Committee meets to resolve funding differences

NEA Reorganization Fact Sheet:
Reorganization will take effect in Jan. of 1996.

The Creative Process: Council
member Jack Hines shares
his thoughts on art.

Opportunities: Fellowships, exhibitions,
literature, performing
arts, education, grants,
residencies, services,
conferences,
workshops, crafts, media arts,
photography, visual arts,
and MORE!

ArtistSearch

MONTANA ARTS COUNCIL

316 NORTH PARK AVENUE, SUITE 252
PO BOX 202201
HELENA, MT 59620-2201
(406) 444-6430; fax (406) 444-6548

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TWO FABULOUS CONFERENCES
THIS JUNE! SEE PAGE 6!

JANUARY / FEBRUARY 1996